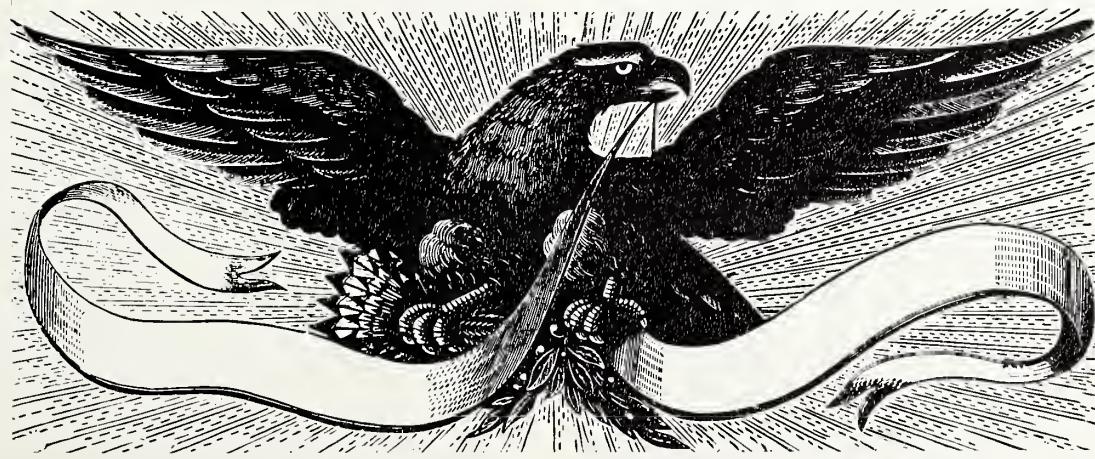
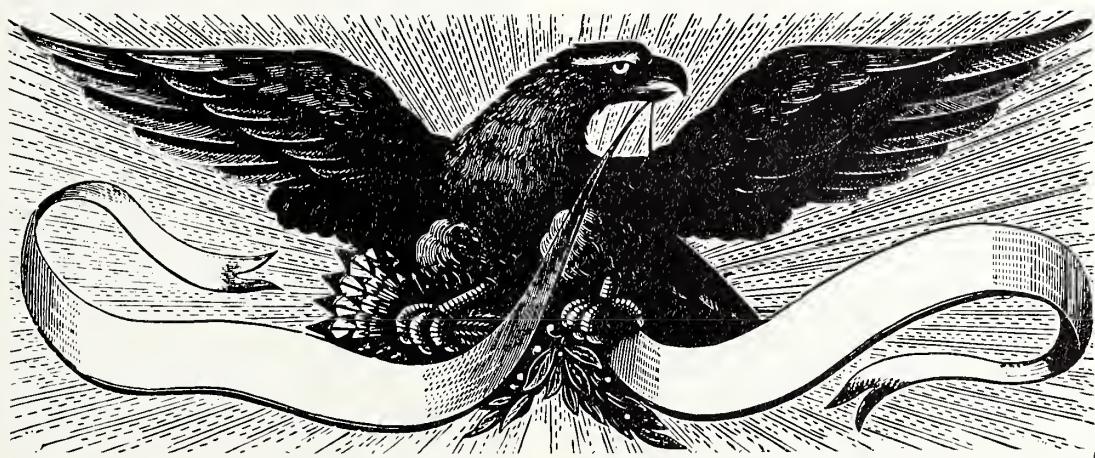
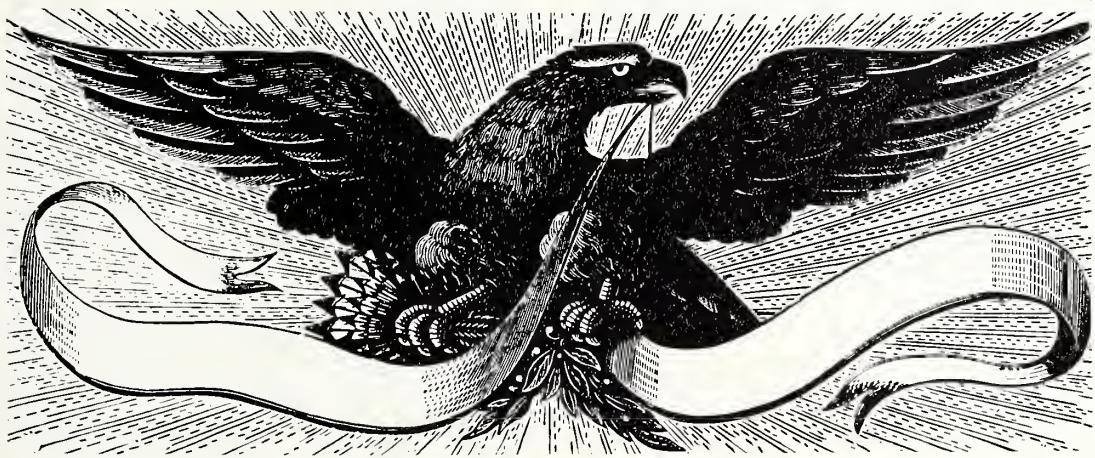
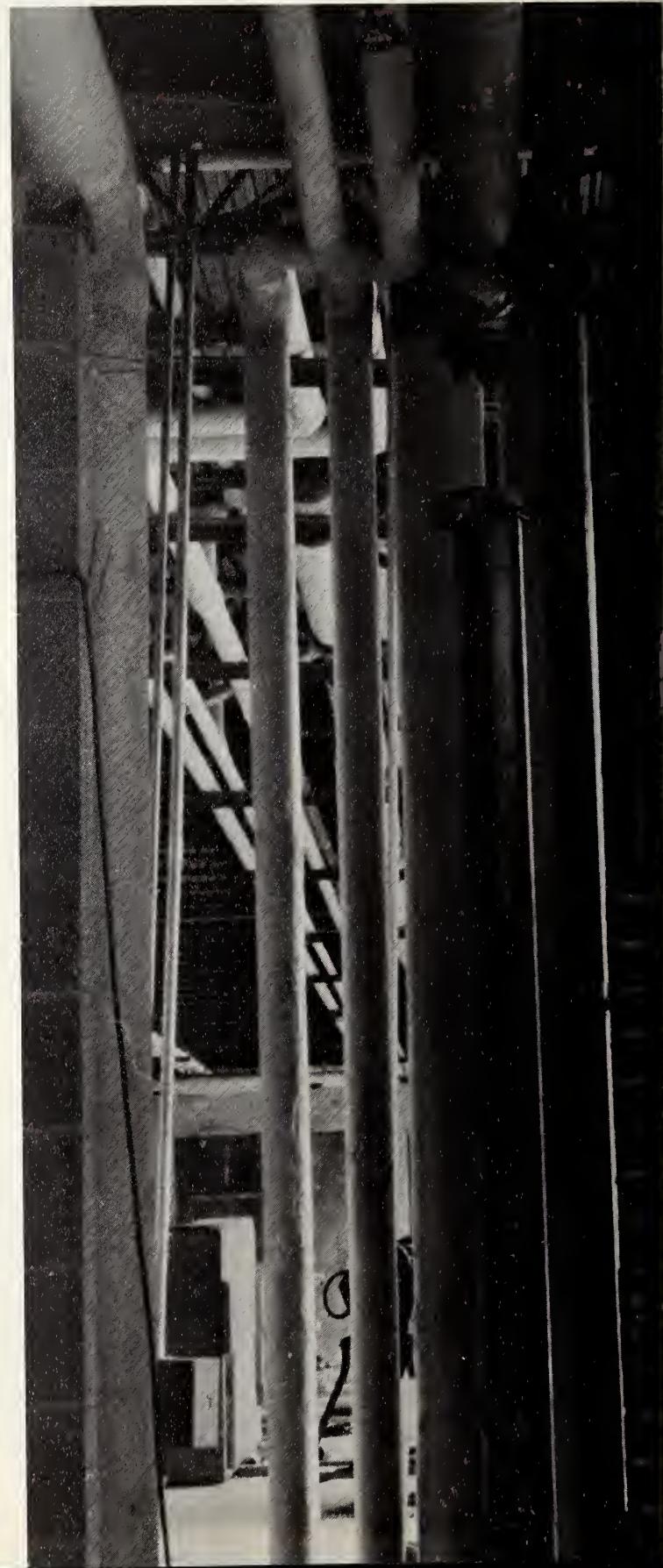
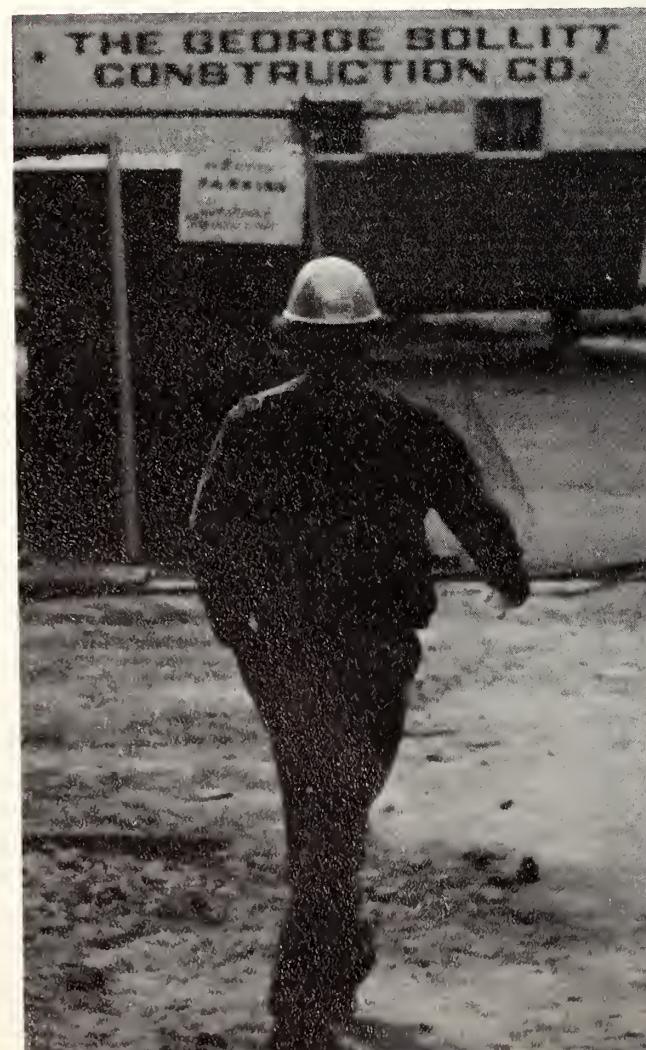


THE 1967
NATIONAL
NATIONAL COLLEGE
OF EDUCATION
EVANSTON, ILLINOIS

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By the time you read my message to you some of you will be busy with the final preparations for Commencement and others will be preparing for and taking final examinations. For some it will be the conclusion of your college experience and others will just be completing the freshman year. I am sure there is a mixture of feelings in the minds of all students as the school year comes to a close. Friends that have been made in college in many cases will be lasting ones that will remain through life. The sharing of common experiences helps to create a bond that is needed in a world of confusion and complexity.

As we mature we often take on a different perspective that strengthens our own values and how we can best fit into the pattern of living together. This also helps us to gain greater insights into ourselves. A college education has a way of doing wonderful things to a person if the attitude of the person is right. I would hope that our students at N.C.E. have not come to our college just to get a degree so they can earn money when they leave college but rather that they have the desire to learn more about the world around them and the people who inhabit it. I would hope that as minds are being opened to greater knowledge there would be a real search for the truth that would lead to the breaking down of prejudice and ignorance. The world is filled with complex problems that man has failed to solve. We are plagued by wars, race riots, inflation, conflicting ideologies and many more problems but it will be through the efforts of educated men and women who believe in the dignity of man that progress will be made and solutions to unsolved problems can be found.

The opportunities for young people who are in college today are greater than at any time in our history. Modern technology in all of its aspects has opened doors unthought of a few years ago. The world of the next decade is one that is unknown to present-day man. It can be a mighty good one, however, if we do our part to see that it goes in the right direction.

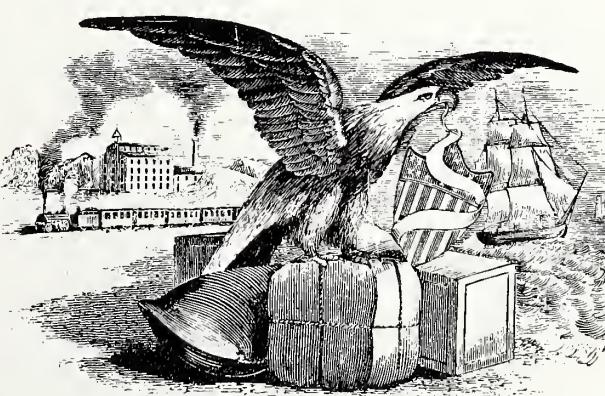
Best wishes.

Many good things that come to an educational institution such as National College of Education are the products and efforts of many over the years. Our college has been particularly fortunate for eighty-one years to have the support of dedicated individuals — thousands of them — alumni, faculty, friends, corporate executives, etc.

The success of National College of Education is largely determined by the combined efforts of many people who believe in our program and what we are doing for you as a student. Outstanding faculty members have moved students' minds and touched their imaginations over the years. Trustees of N. C. E. and others have devoted endless hours to planning and creating for the college and its future.

All of these friends of National stand behind you in their willingness and desire to provide you with the finest education. N. C. E. is a diversified investment of human life. It is an investment in tomorrow and it has always paid high dividends. It is an exciting place to be and the opportunities for you are limitless.

More than 6800 alumni will welcome you to a proud heritage and a dynamic future.







Because of the underlying importance in presenting a dedication, the year book staff has endeavored to do more than give an oversimplified dedication. To dedicate something does not merely mean to appraise the dedicatee's accomplishments. Rather, a dedication is the recording and reporting of that person's contributions and life which deserve testimony, as well as, admiration.

In preparing our dedication to Mr. Edward Hardy, Jr., the year book staff did extensive research on our subject. To find all we could about Mr. Hardy as teacher, family man, and fellow human being, we gathered facts from interviews with people who have known him over the years. Much of what we did discover about Mr. Hardy goes beyond the realm of pure factual information. It is this combining of facts and interviews which shed light on the real Ed Hardy.

Born and raised in midwestern Illinois, Mr. Hardy was one of four children of a Methodist minister. He spent his earlier years in a rural community with his sister and brothers. In 1928-1930 he enrolled at Illinois Wesleyan University; where he was an active member of the school choir and band. After only two years of school, he left in 1930 to earn some money as a teacher in the Barstow Public School system. However, Mr. Hardy was later to finish his education at the University of Illinois where he received both his B.A. (1938) and M.S. (1949) degrees in Physical Education.

His experiences in the field of education covers some thirty-two years. In this time he has been a teacher, coach, principal, counselor, and physical education director. From 1932-1936 he was a rural school teacher, and in 1938-1941, Mr. Hardy became a staff member of Roosevelt Military Academy. While at the academy, he served in the capacities of athletics coach, principal of the elementary school, and company commandant. Finally, from 1941 until he came to National, Mr. Hardy was principal of the Aledo Public Junior High School.

During the summer months of these years he was director of athletics and water sports at a boys camp in Beaver Dam Lake, Wisconsin.

February 1943 marked Mr. Hardy's first year at National College. He joined the college staff in the same month as his close friend, Lloyd Cousins. "Ed Hardy and I have known each other for twenty-four years. The college was quite different back in those days when Edna Dean Baker was president. The faculty, as well as the student enrollment, was much smaller than it is now. We had many opportunities to get together at faculty picnics, dinners and teas. There was a definite closeness on the part of all the faculty then," said Mr. Cousins. "Ed's always been an energetic supporter of school functions. I can remember one occasion in particular. Miss Etta Mount, who was the college dance instructor, got the male faculty together for a Hootenanny skit. She made us learn the minuet. When it came time for the performance, there we all were—dancing the minuet in full length skirts."

The energetic and tireless personality of Mr. Hardy has been visible since that first year at National. He was hired as a P.E. instructor for the children's school and as a science teacher to work with Mr. K. Richard Johnson, who is currently the president of our college. Between teaching Children's Hygiene and Physiology courses, and working out play activities for the children; he also helped Miss Mount with college athletics. From here on we have accumulated an inexhaustible list of activities and committees in which Mr. Hardy has participated. To name a few:

- (1) organizer of the Hootenanny, the faculty and all-school picnics, (2) advisor to College Council, (3) member of the American Association of University Professors, (4) Marshall of the Day at commencement exercises, (5) Firemarshal for school fire drills, (6) member of the Post War Council, 1946; which worked on Red Cross drives, and (7)

director of the P.E. department since 1955.

Of course, this is an extremely limited list of Mr. Hardy's activities at National, because it only takes into consideration those activities which are given noted recognition. The simple listing of facts does not give a true measure of the man. For instance, as director of the Women's Athletic Association, Mr. Hardy strove to qualify the organization for membership in the Illinois Athletic and Recreation Federation, succeeding in 1963. Like many teachers, he puts in a great deal of overtime on behalf of the students. As Miss Wren Staley, English professor, puts it, "Ed never watches a clock. Many is the time I've been going home for supper and he has been in the gym repairing or setting-up equipment for an activity.

For many years he stayed late at night or came on the weekend to freeze the ice skating pond for the children's school."

A former Evanstonian, Mr. Hardy presently lives in Libertyville, Illinois with his family. On weekends you can find him singing in his church choir and putting around his garden. "He is very much of a family man, as well as, a very religious man," remarked Mr. Linford Marquart, history professor. "I know he used to enjoy taking his wife, son, and daughter on

camping trips to Wisconsin and Minnesota. Now that his children are grown up, he spends most of his time raising flowers and vegetables, and playing with his grand children—both of which are the center of his life."



Mr. Marquart went on about his long time friend. "Ed has always been an avid enthusiast of all outdoor life. He spends a great deal of time raising flowers and arranging them. In fact, his enthusiasm for nature and athletics is an intricate part of his philosophy of life. Ed has always been a cautious and thoughtful man in everything he does. He has always taken his job as teacher and instructor very seriously.

Ed has never shown any preference towards either the college students or the children, because he takes great pleasure in working with youths of all ages. He believes strongly in fair play and sportsmanship in his classes. I've never known him to be intentionally unjust or over demanding with students or faculty members. But then, this is part of a P.E. teachers make-up.

He is a very considerate man, too. I haven't known him to be unreasonable man. In fact, if he could have any one fault, it's that of being too realistic. He has always expressed his feelings openly and in fact loves to argue a point out with someone. But, that quality of being very realistic about life is always there. When arguing, and I mean arguing in the sense of debating and questioning, Ed has always been tolerant towards someone else's opinion. He delights in taking time out to prove his point, but doesn't necessarily try to change the view point of others. The two of us have had some heated discussions in the past, but they haven't hurt our friendship." Mr. Marquart closed by saying, "Ed Hardy is a sincere man who extends himself to others and finds enjoyment in whatever he does."

As director of the P.E. department, Mr. Hardy works with many people. "I came to National in 1951," said Mrs. Jean Duffy, dance director. "Ed was very helpful and kind to me that first year. There are many nice things I can say about him." She went on to explain some of the things he does in the P.E. department. "Ed, George Mark and myself, work as a team, with Ed as the coordinator. He keeps a full schedule with teaching the teacher education classes, the sixth-seventh grade boys classes and college classes, and preparing for the junior high square dancing class.

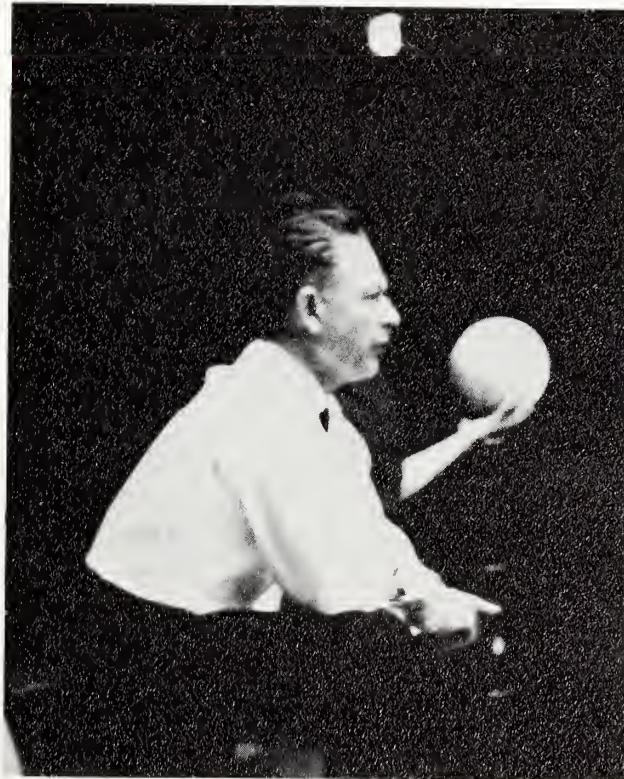
With the new gymnasium, Ed's dream of a wider P.E. curriculum will be realized. He is a great believer in building a sound mind, positive health, and a well rounded personality through physical education."

Mrs. Ruth Nichol, the school nurse, had this to say, "Ed's easy to work with. I know that the kids enjoy his classes, especially when he gets up and performs for them with his guitar. At the P.T.A. meetings he has always told the parents what is expected of their children and how he plans class-

play activities. He is a very flexible person, when it comes to teaching. He is a great believer in the physical well-being of his students and applies this philosophy in his classes."

Here you have a brief glimpse of Ed Hardy. Not enough has been said or could ever be said about him. So much information was gathered that we cannot do justice to it all. But what we have tried to select and present, we feel is a valuable dedication in itself.

For a very unassuming man, who has done so much for our college, we feel he needs more than a mere "thank you". Therefore, to you, "Ed" Hardy, we dedicate this year book.



Orientation Week '66

Although Freshman Orientation week began late, the events and value of the week will remain a part of us throughout our years here at National.

On Sunday, September 25, the freshmen arrived. An air of excitement, of fear, and of homesickness was felt throughout the atmosphere. A welcoming address was presented followed by a reception and tea. Here we were given our first chance to mingle and meet new friends.



Monday morning began with an assembly, followed by all day testing. Exhausted, we returned to our dorms to relax before an all dorm meeting.

With Tuesday already here, we spent our morning at an assembly being familiarized with "student life at N.C.E.", as Lynn Maas, College Council president, spoke to us. The second portion of the assembly dealt with "Man, Mind, and Education." Dean Troyer addressed us, followed by discussions based upon our summer reading. In the evening, those interested had the opportunity to tour Chicago by bus. As a treat, there was a stop at Lockwood Castle for ice cream.



On Wednesday, we checked in at the Health service, toured the library and filled out our class schedules for the year. By now, we were becoming acquainted with college routine.

Thursday arrived and we no longer were alone on campus. Upper classmen had invaded the entire campus! Class meetings were held in the afternoon, followed by Fine Arts Participation registration.

Thursday night the college sponsored a folk singing get-together. Valucha gave an entertaining program as we took part, too. All in all, it was a night of relief from five days of rigorous activities.

Friday was here and classes began. Orientation week '66 had ended—but what each of us carried away from this week will be a part of us for a long while.

Friday night ushered in what promised to be a lonely weekend. However, College Council organized the first mixer of the year. This ended our week of orientation with an evening of dancing and socializing. In two more days we would be in the full swing of classes.

As considered by several fellow students when questioned on the values of orientation week, they felt it to be a valuable experience. It was important to keep us busy and by introducing us to the various programs and opportunities offered to us here at National we became acquainted with a new life that we would be leading. It helped us adjust to our new living environment.





On October 26, 1966, National's art department sponsored a lecture on "Art and the Environment" by Karl Linn. Presently a private consultant to the President's Committee on Recreation and Natural Beauty in Washington, D.C., Mr. Linn is considered a psychologist-landscape architect. Born and raised in Germany, he studied child analyst in Switzerland and later practiced as a lay analysis. After immigrating to the United States, he began to combine his training in psychology with his interests in art.

Now living in New York, Mr. Linn is professor of Environmental Arts at Long Island University. While at the University of Pennsylvania, he initiated a national self-help movement for neighborhood parks. This grew out of an action-teaching program at the university, in which students organized into a design corps to give leadership to neighborhoods.

After an informal meeting with faculty members, Mr. Linn gave a provocative lecture before the students. Presenting a different perspective of the arts, he supplemented his lecture with colored slides on American and European environmental art. He explained that, "Environment is a social force. What concerns me on one hand is what can we who build physical environment do to strengthen and reinforce all that which we aspire toward . . ."

So much of our environment is concerned with space and the utilization of space for functional purposes. "Space is to me a non-human catalyst. We cannot rely only on ourselves. That is what art is all about. I'm trying to bridge the gap between the artist and the psychologist." It is the importance of synthesizing physical space with psychological enjoyment which Mr. Linn tried to make the students visualize.

In closing he stated that, "The artist on a certain level is a visionary." He combines anthropological concerns and social concerns in environmental space. "Space dictates behavior. It provides a framework in which people meet and react to one another." Therefore, we must co-ordinate the use of space with emerging social patterns and cultural patterns accurately, if we wish to avoid the creation of useless art relics.

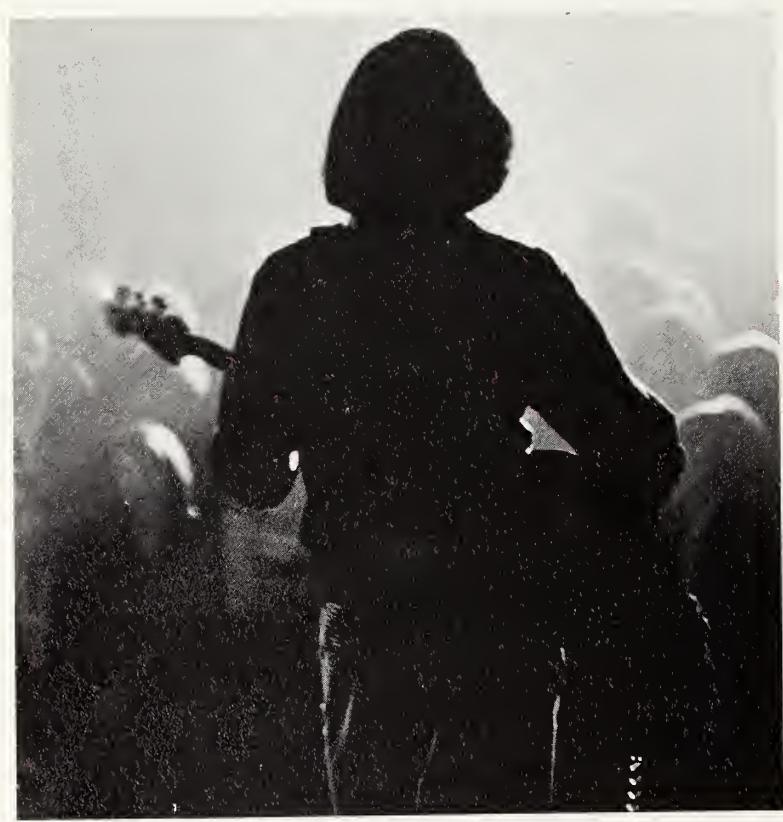
In the discussion group that followed the assembly, Mr. Linn told how our college could function as a demonstration area for neighborhood environmental improvement programs. "Because a college is a generating center of ideas," said Mr. Linn, "it can develop a center of invention and schedule both its physical plant development in conjunction with the kind of curriculum and kind of resources that it has." Thus, the college should be a center which produces new and fresh ideas for using functional art in the environment (i.e., public and private facilities). "It

should create within its social framework a more effective feedback to its community."

From Mr. Linn's stimulating lecture, many of the students are attempting to initiate National College's own community demonstration center program for environmental art. College Council is now discussing the possibility of building a creative playground for the children's school with the use of student ingenuity and labor. Only time will tell if we at National are able to accomplish Mr. Linn's idea of creating "functional art in an environment."







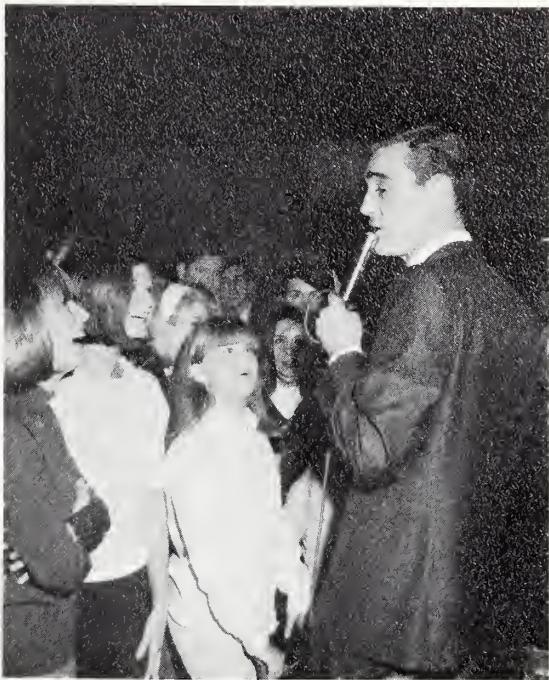
It happened on November 4th . . . the time: 8:00; the place: National College. For the first time in the history of the school a lead singing group, The Cryan' Shames, was featured alone at a mixer, M.C.'d by Dex Card. The occasion: a fund raising project for Winter Weekend. It also afforded an opportunity to establish a good name and reputation for the school itself.

The turnout was approximately 600, a pretty good start for a "first." The evening was enjoyed by everyone, although there were a few criticisms as to the choice of this particular group for a college mixer. It was admitted by the group when they were interviewed after their performance that they catered mostly to the high school crowd; but were glad of the opportunity to play at the school because they would also like to become a "hit" with older age levels.

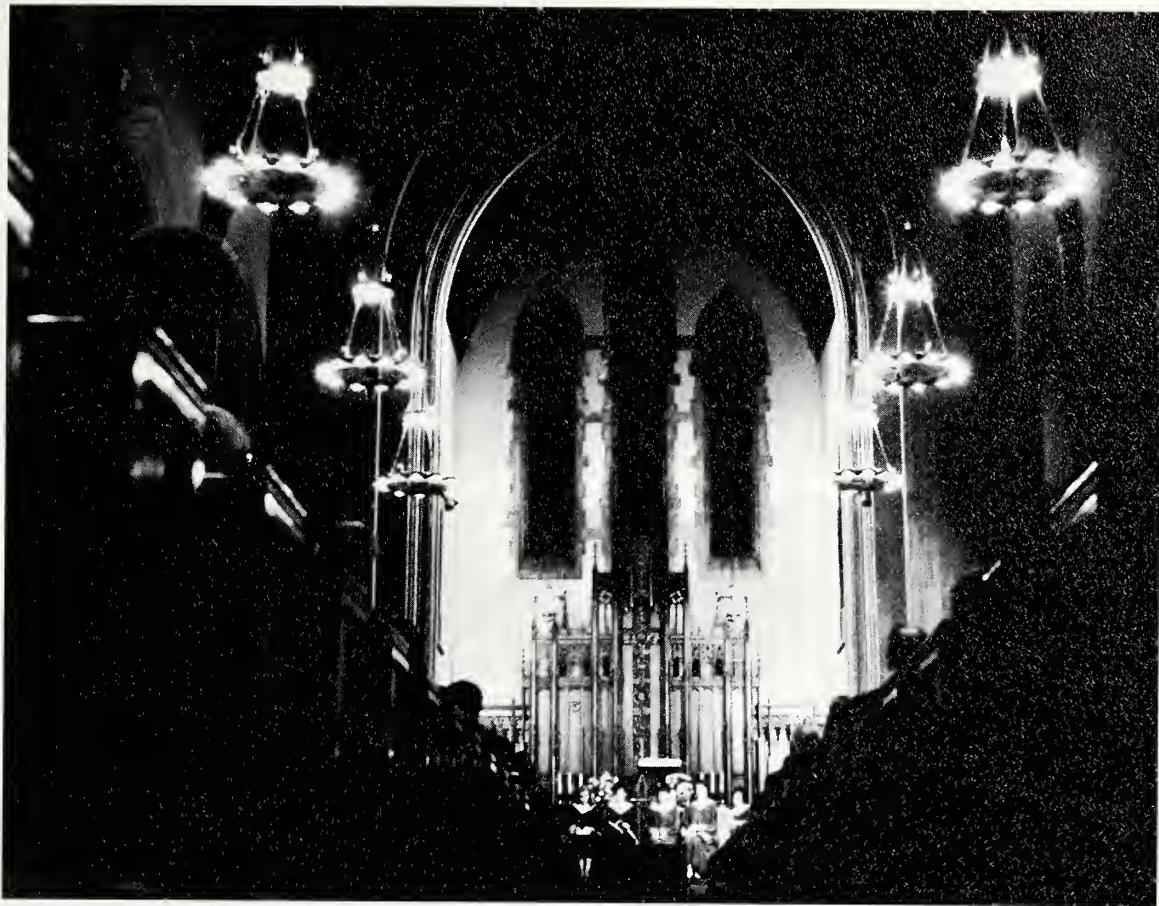
The group started in Hinsdale, Ill. about 9 mos. ago. It consists of: 21 yr. old lead singer . . Tom Doody, (Toad), 19 yr. old tambourine player, Jim Pilster, (J. C. Hook), 18 yr. old drummer, Dennis Conroy, 18 yr. old lead guitarist, Jerry Stone, (Stonehenge), and 21 yr. old Dave Purple, (Grape), who alternates between the bass, organ, and harpsichord.

Their playing has been confined to the Chicago area, but due to two hit records, and their first album; their popularity is beginning to spread eastward.

The group has a good sound, harmony, and rhythm, but due to the poor acoustics at the school, these good qualities weren't brought out. They are evident however, in their album.







HANDEL MESSIAH

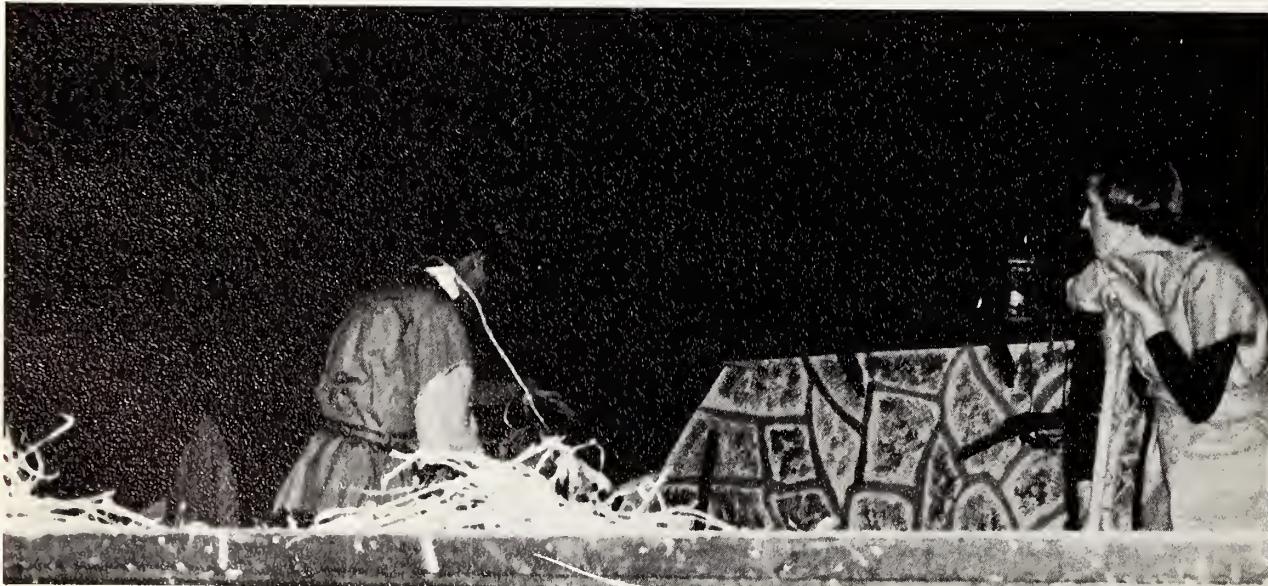
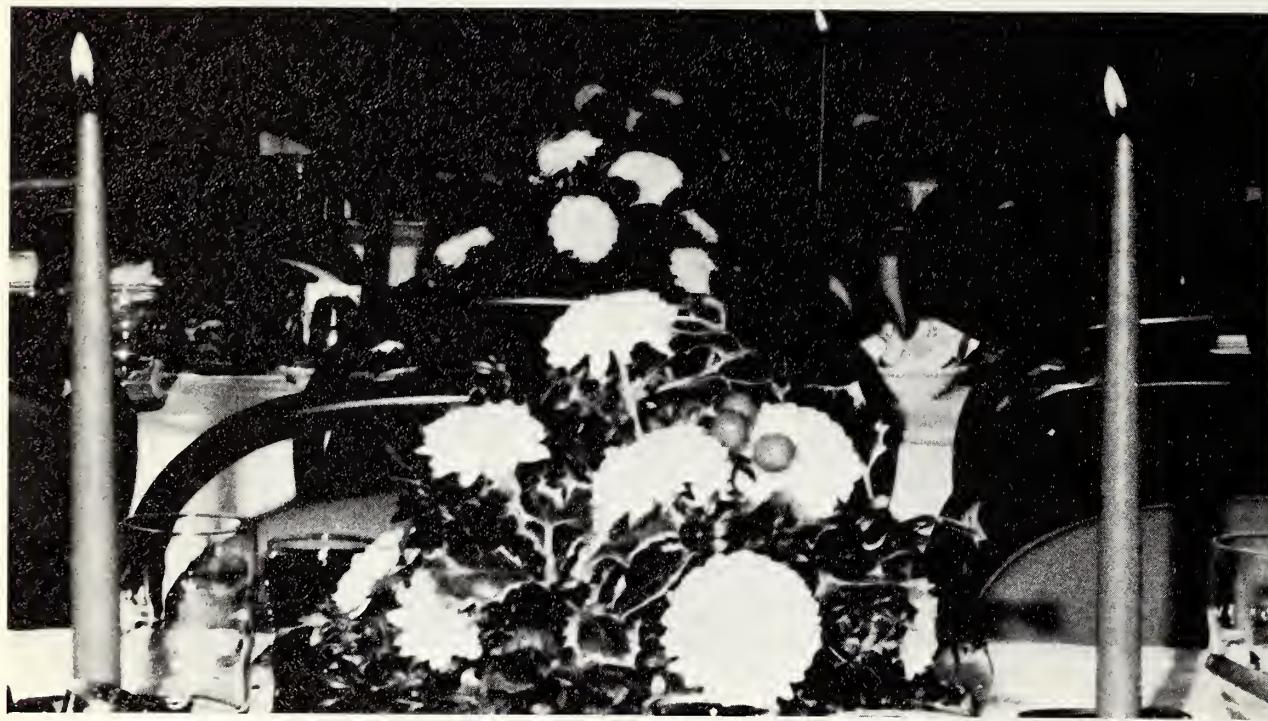
In London, Handel led performances of it in 1743, 1744, 1745, and again in 1749. Beginning in 1750, it was performed annually in nine benefit concerts for the Foundling Hospital—an institution for homeless children of London, and the composer's favorite charity.

"Messiah" was first published in 1767 by Randall and Abell, London. The Prout edition, which was used as a starting point for the present version, appeared in 1902.

George Frederick Handel born at Halle, Germany, February 23, 1685; died in London, April 14, 1759.

"Messiah" was composed in 1741. The work was begun on Saturday, August 22, and completed on Monday, September 14.

The work was first performed in Dublin. The concert, originally announced for April 12, was held after one rehearsal on April 13, at the Fishamble Street Music Hall, with an audience of about seven-hundred persons.







"Would you believe nine men, no uniforms, no money and no gym. . . . Would you believe eight men, no uniforms, no money and no gym?"

These were just a few of the problems that faced Coach Mark three years ago.

The idea first came to him for a basketball team when National found itself with an all male gym class. If you were around National then you noticed a sort of twinkle in coach Mark's eye. It wasn't really noticeable at first, but then news started to leak out that mystical things were happening during the male P. E. class. All sorts of weird sounds were being heard, like the thudding of the backboard and the twanging of a basket rim. Occasionally one would see a uniformed figure appear for a brief second at the drinking fountain in the hall.

Then one night about half way through the quarter Mr. Mark made a phone call. "Hello, is George Weston there . . . no, well do you know when he'll be back . . . o.k., thanks." (15 calls later) "Hello is Frank Drummond there . . . Thanks . . . Frank? . . . Hey, do you guys want to play a game this Tuesday?

You do! GLUNK". . . .

"Mr. Mark, oh I say there, Mr. Mark."

According to all reports, Mr. Mark was running furiously down to National to gather up his all-male P. E. class and transport them to Northwestern for their first official basketball game.

After that it was hard not to see the twinkle in coach George's eye. It was a blinding light.

Even though National was playing the lowest ranked Northwestern I. M. teams, they soon progressed until they could play fraternities, graduate students, hospital interns and the Browns if they could get scheduled.

Signs started to appear at National, "The N.C.E. Rebels Vs. S.A.E., Be There!" "N.C.E. Rebels Vs. Trinity." And people started to come. All those rumors and lights and weird sounds were true. National was really going to have a basketball team. "Our team" was finally playing real teams in front of a live enthusiastic audience. That twinkle was easy to see now, because everyone had a light in his eye.





ON, REBELS





Vicki Agriss



Marcia Berkson



Arlynne Alexander



Melanie Bodie



Jayne Bauer



Carmen Bragado

SENIOR CLASS



Marylee Bromund



Kathleen Carelson



Lynne Brown



Barb Cohen



Judith Canel



Susan Cohen



Jean Curtiss



Victoria Englert



Patti Dan



Mary Felder



Connie Demas



Idalee Frankenstein



Joan Franklin



Harriet Gelman



Jeanette Frye



Marcia Grossman



Phyllis Goldberg



Pam Harmon



Dorothy Horvath



Valeta Johnson



Barb Huster



Janice Kanefield



Bill Jensen



Karen Kessler



Natalie Kessler



Juanita Lueza



Betty Kritzler



David Mac Donald



Jamie Leopold



Lynn Maas



Marion May



Victor Meidman



Lynne Mazor



Elaine Mitz



Davia McFarlane



Nancy Morgan



Merle Nada



Maureen Ochman



Georgia Nicolopoulos



Arlene Orlove



Rosemary Nyman



Arlyne Rosen



Enid Rosengard



Lynn Salk



Patricia Ross



Dale Schalop



Martha Russum



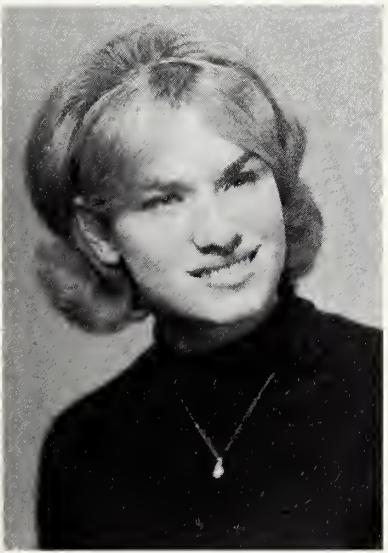
Renee Schwartz



Joan Skubus



Pauline Stravrakas



Nessa Shifrin



Pam Street



Oliva Sorinsky



Laurel Teare



Roberta Terry



Nadine Vidovic



Cheryl Thompson



Kathy Waidzunas



Cathy Ulrich



Sue Wasserstrom



Eleanor Weathers



Carolyn Yonda



Donalee Weinstein



Connie Young

Vicki Agriss
Verona, New Jersey
Points and Revision Committee

Carmen Bragado
Honokaa, Hawaii
ACE; Stage; International Club; Concert Choir

Marylee E. Bromund
Oberlin, Ohio
Choralettes; College Choir; Folk Singing Club; International Club

Lynne M. Brown
Lighthouse Point, Florida
Freshmen Class President; Sophomore Class Treasurer; Dorm Treasurer; Baker Hall President; Concert Choir; College Council; Hootenany; Dorm Council; Yearbook; Who's Who

Eileen Byrne
River Forest, Illinois
Transfer Monticello Junior College

Judith Forman Canel
Chicago, Illinois
Kappa Delta Pi; Human Relations Club

Susan Joy Cohen
Milwaukee, Wisconsin
Transfer University of Minnesota

Deborah Cooper
Skokie, Illinois
Town Association

Connie Demas
Skokie, Illinois
Concert Choir; Kappa Delta Pi; Town Association; ACE

Victoria Englert
Chicago, Illinois
Choir; ACE; Kappa Delta Pi; Town Association; Human Relations Club

Idalee Frankenstein
Skokie, Illinois

Joan Barbara Franklin
Merrick, New York
Yearbook; ACE; Senior Class Treasurer

Harriet Gelman
Lincolnwood, Illinois
Human Relations Club

Carol Polender Girard
Chicago, Illinois
ACE; Stage; Town Association; Children's Play

Mrs. Marsha Greene Grossman
Winnetka, Illinois
Music Ensemble; Variety Show; Kappa Delta Pi; Chorus; ACE

Pamela Harmon
Deerfield, Illinois
Chaff; Ambassadors; Junior Class Vice President; Town Association; Kappa Delta Pi; Folk Music Club

Dorothy Horvath
North Tarrytown, New York
Stage; Ambassadors; Who's Who; College Council

Diane Kacsh
Chicago, Illinois

Betty Doris Kritzler
Skokie, Illinois
Human Relations Club

William Jensen
Elkhorn, Wisconsin
Town Association; Men's Club President; Varsity Basketball; Ambassador

Valeta Johnson
Sheboygan, Wisconsin
Chaff; Yearbook; Ambassador; Drama Club; Baker Hall Vice President; Who's Who

Jamie Leopold
Teaneck, New Jersey
Yearbook; Human Relations Club; Kappa Delta Pi; Dormitory Council

Juanita Lueza
Chicago, Illinois
Kappa Delta Pi; Ambassador; Dance Group; International Club; Chaff; Who's Who; Mrs. John N. Crouse Award

Lynn Ann Maas
Hartford, Wisconsin
Choralettes; Ambassador; Kappa Delta Pi; Chaff Editor; College Council President

David W. MacDonald
Chicago, Illinois
Editor of A MAG

Marion May
Chicago, Illinois
Kappa Delta Pi; Who's Who; Dance Group; International Club; Edna Dean Baker Scholarship; Festival of the Arts Committee

Henry McEvoy
Elgin, Illinois
Basketball; Singing and Folk Club; Baseball

Davia K. McFarlane
Wheaton, Illinois
Transfer from Kendall College

Karen Miller
Glencoe, Illinois
Kappa Delta Pi

Elaine Shirley Mitz
Chicago, Illinois
ACE; Human Relations Club

Nancy Morgan
Chicago, Illinois
ACE; Human Relations Club

Merle Nada
Hilo, Hawaii
International Club; Ambassadors; ACE; Athletics

Victor Meidman
Elmsford, New York
Freshmen Class Vice President; Folk Music Club; College Council; President of Stage; Ambassador; Editor of Yearbook; Who's Who; Winter Weekend Chairman; Town Association

Georgia Nicolopoulos
Chicago, Illinois
Human Relations Club; Choir; Dance Group; Festival of the Arts Committee; College Council; Kappa Delta Pi

Rosemary Nyman
Grosse Pointe Woods, Michigan
Choir; International Club

Maureen Marsha Ochman
Chicago, Illinois
ACE;

Arlene Orlove
Lincolnwood, Illinois
Transfer from Bradley University

Lonnie Teare
Braddock Heights, Maryland
Chaff; Junior Class Activities Chairman; Senior Class Social Chairman; Senior Counselor at Marienthal

Patricia Ellen Ross
Harrison, New York
Points and Revisions

Cheryl Thompson
Chicago, Illinois
Sophomore Class Secretary; Chaff; Dorm Officer

Martha Russsum
Strafford, Wayne, Pennsylvania
ACE; Transfer from Centenary College for Women

Cathy N. Ulrich
Clarence, New York
Social Chairman of Sophomore Class; Junior Class President; Head Waitress; Ambassador

Leenore Salk
Chicago, Illinois
Town Association; ACE; Dance Group; WAA

Nadine Vidovic
Hibbing, Minnesota
Kappa Delta Pi; ACE

Dale Susan Schalop
New York
Ambassador; ACE; Dorm Officer

Kathy Waidzunas
Waukegan, Illinois

Joan Skubus
Cornwells Heights, Pennsylvania
Ambassador; ACE; Senior Class President; Yearbook; Children's Play; College Council; Chaff; Who's Who; Winter Weekend Queen; Dorm Association

Susan Wasserstrom
Columbus, Ohio
ACE

Pauline Ann Stravrakas
Chicago, Illinois
Ambassador; International Club; Yearbook; ACE; Drama Club; Dorm Board; Concert Choir; Class Officer

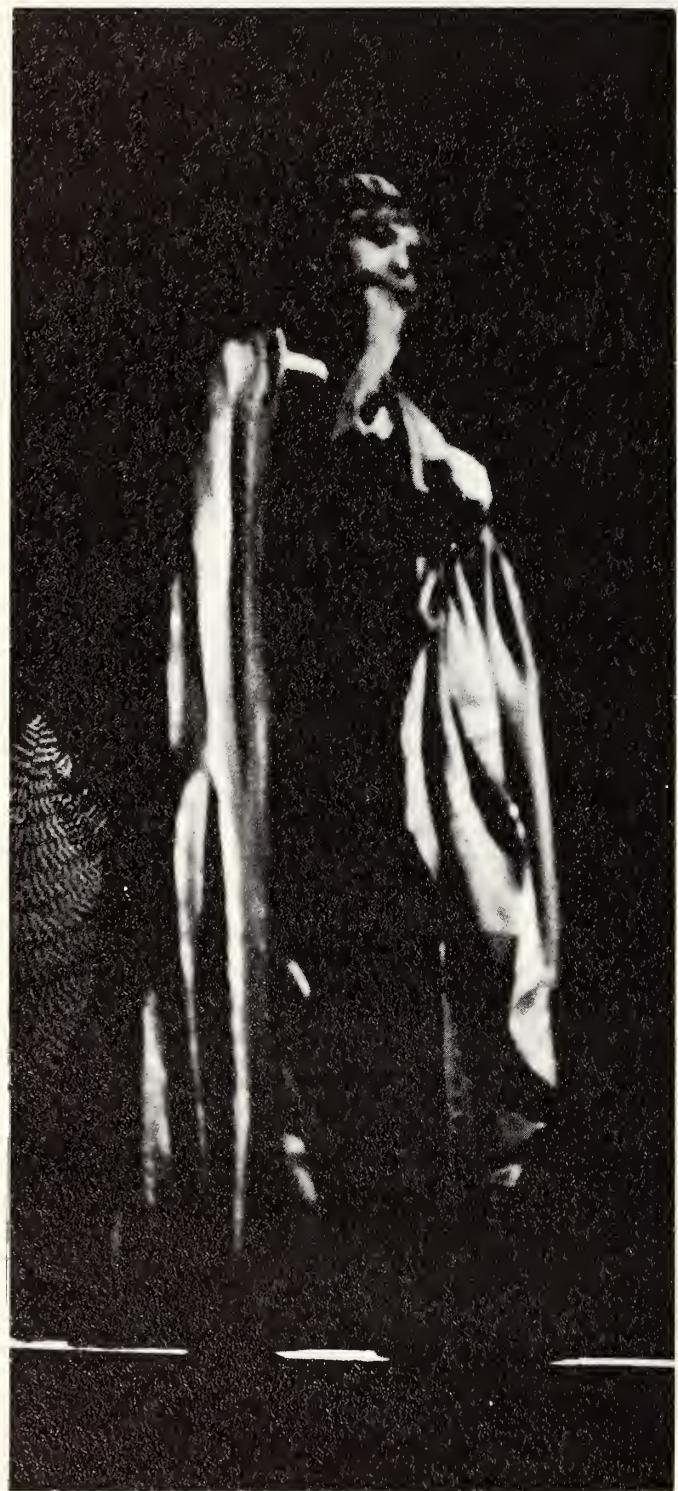
Nancie Wilson
Evanston, Illinois
Yearbook

Pam Street
Orion, Illinois
Kappa Delta Pi; Who's Who; ACE; College Choir; Yearbook; Ambassador; Eva Grace Long Scholarship Winner

Carolyn Michelle Yonda
Huntington, New York
Citizenship Chairman of Freshmen Class



Children's Theatre
The Emporer's Daughters



**Amahl and the
Night Visitors**



Berry, Holly
Chapman, Judy
Dobrski, Helena
Hartzell, Jo Ann
Hogue, Sharon
Shellist, Karen
Sheperd, Cheryl
White, Helen

JUNIOR CLASS

Dickson, Carol
Estabrooke, Gail
Fiorentino, June
Graff, Roni
Katz, Ginny
Maresh, Melody
Mehos, Nancy
Moore, Kelly
Reeves, Barbara
Ross, Susi





Alsover, Louise
Berry, Holly
Fackiner, Mary
Fleisher, Marcia
Gattinoni, Betty
Giddings, Debbie
Keyser, Carol
Maresh, Melody
Schmeling, Laura
Shaffer, Steve
Sugges, Ted

Bingeman, Gary
Fioretti, Nancy
Gordon, Elyse
Hibbard, Sandy
Masi, Beth
Maxwell, Candy
Robinson, Barbara
Rose, Elaine



SOPHOMORE CLASS



Bozza, John
Linsky, Sue
Palmiotto, Joe
Piskun, Linda
Saltzer, Wendy
Stone, Suki
Wilson, Nancy

Barons, Clara
Blackstein, Steve
Dajkowski, Hillary
Friauf, Carol
Garrett, Judy
Gersh, Ruth
Hancock, Pat
Holgate, Catherine
Iden, Karen
Kimball, Karen





Casey, Judy
Meyers, Harriett
Nakatsu, Charlene
Newyear, William
Recher, Laura
Sauber, Karyn
Sell, Sally
Smaller, Adrienne
Vetter, Margery



Barber, Margaret
Dinnon, Barbara
Hartman, Kathy
Lucatarto, Linda
Miller, Barbara
Millman, Andrea
Poulos, Constance
Sebok, Shirley
Stander, Kathy
Ulrich, Jeanie
Velasco, Patrick
Uhwatt, Scott
Walte, Jeff

FRESHMAN CLASS



Aseltine, John
Baumgratz, Margaret
Blank, Buzzie
Fenerstein, Barbara
Forman, Marilyn
Hill, Arlene
Levison, Sue
Lobraico, Carolyn
Mitchell, Peggy
Soccorso, Karen
Wyatt, Monica



Berry, Connie
Budke, Anita
Cain, Cheryl
Capek, Judy
Durment, Sally
Hackel, Barbara
Heise, Linda
Manella, Linda
Manheim, Linda
Miller, James
Stamas, Eleni
Szafran, Ann
Yee, Jeanie
Yosi, Chris



Buchman, Jan
Burke, Mike
Carmichael, Sally
Hecht, Joanne
Hultgren, Kathy
Johnson, Kathy
Karp, Karen
Mitchell, Simone
Moon, Becky
Opperman, Gayle
Peck, Ellen
Radtke, Mary
Rosendorf, Carol
Sanka, Kathy

WINTER WEEKEND



With all the improvements around school lately, the Winter Weekend Committee decided that they should follow suit. Soo---, last spring when Vic Meidman called his first meeting of Winter Weekend, the following schedule was set up: a concert-mixer to be held early in the year; a variety show to be held mid-year; a concert to be held Friday night of the weekend; and the grand finale occurring Saturday night at the dinner dance.

With the schedule set up, all that was left was to appoint smaller committee heads so that work could get underway. Carole Dickson became publicity chairman, Marilyn Novak became treasurer for the committee, and Kelly Moore was chosen secretary. The events chairmen were Sharon Smith, variety show, and Marcia Fleischer, entertainment.

Marcia's committee started the year, with the aid of Vic, by having the Cryan Shames perform for the concert-mixer. This event was held on November 4, 1966 with Dex Card of WLS radio on hand as master of ceremonies for the night. Well over six hundred people attended this event and were very pleased with the entertainment.

The next event on the committee calendar was scheduled for January 27, 1967. After much thought and conjouring, the theme of America was finally chosen. Skits and acts were selected from auditions of students and faculty. As the day of the show came closer, the crews ran into a little difficulty with weather—23 inches worth. The variety show, ONLY

IN AMERICA, had already been postponed a week due to the snow when our light board caught on fire. It seemed that the show would never go on, but the spirit and enthusiasm of the cast and crew pulled it through for a very profitable and enjoyable evening.

Again, while all this was happening, work for the other events was being done. The committee for the big name celebrity was busily trying to organize the Friday night concert—if that was possible. No matter what happened, they couldn't please everyone when it came down to the final decision for the performer, but many seemed happy with Chad Mitchell (the committee's final choice). The concert began, after a little technical difficulty, with the Ford Twins. Chad Mitchell followed them with the second half of the show giving a terrific performance.

The grand finale came at the dinner dance held on Saturday at the Stockyard Inn. At this semi-formal affair our Winter Weekend queen was announced. Joan Skubus, a senior, was elected by the student body during three days of voting, the candidates having been previously chosen by their classes. After a delicious dinner, there were two full hours of dancing and just plain socializing.

The Winter Weekend this year may not have been a financial success, but it was successful for those who went. Most everyone enjoyed themselves at one event or another.



“Winter Queen”



The Queen's Court















F. A. P., WHAT DOES IT MEAN?

Two years ago a unique program became part of National's curriculum. For several months the students were kept in suspense as the administration met privately to discuss the new F.A.P. educational plan. Cries of dismay were heard all over the campus as students asked: "What is F.A.P.?" "Why all the secrecy?" "How will we be involved in this program?" Many of these and other questions were later answered as the F.A.P. program finally got underway.

Now that the newness of the Fine Arts Participation program has begun to wear off, there are still questions which frequently arise about the "purpose" and "value" of such an activity. Both students and faculty have begun to make a careful evaluation of the F.A.P. program. It is their evaluation which, at present, seem to be most pertinent. Therefore, from interviews with faculty and students the following answers have resulted:

From an interview with Dean Lewis Troyer

Question: How did the Fine Arts Participation program originate?

Answer: This program originated as part of the planning for the new curriculum. The Curriculum Council's investigations and activities led to the formation of the fine arts program. "There was a feeling on the part of many faculty people that the usual extracurricular activities were not resulting in real participation on the part of the students. We have tried to involve the students for their own sake in creative activities. We feel these activities have intrinsic values from which the students can benefit."

Q: Why was this particular plan decided upon?

A: Because other colleges have adopted a similar method of instruction and have had success with it, we adopted it here. "The basic idea, I think, was to provide a different kind of experience from what the students would receive in the normal course pattern. A kind of experience which would provide pleasure of enjoyment, an opportunity to become acquainted with a possible range of creative activities without the complications associated with grading, and a kind of activity which would stimulate the student to develop himself in a more complete personal way than the formal curriculum provides."

Q: Were the students asked for their opinions?

A: Opinions were assessed by the members of the faculty working on the committees for the accreditation by NCATE. These opinions were not only pertinent to the new curriculum, but also to the fine arts participations. "I would say that the F.A.P. is a new pattern on our campus and as such it is not yet completely understood or fully operating either by faculty or students. The full opportunity which this pattern

provides is yet to be realized as faculty and students imaginatively make of it what it can be."

Q: Should requirements have to be set in these activities?

A: In the first place, a person does not really come to enjoy life unless someone sets requirements, either society or himself. But, secondly, the element of requirements is not necessarily associated with a grading system. "And if it can show that students would participate and derive real benefit from this plan without designation of satisfactory or unsatisfactory participation, then this way of handling enrollment could be changed." Until FAP becomes an established part of the NCE tradition, however, it is likely that some element of requirement will be a part of the pattern.

From a discussion with members of the art department . . .

Q: Mr. Stunard, what purpose does the F.A.P. have in your area?

A: It is an opportunity for students both with and without ability to pursue their interest in this area. There is not the competition nor the rigid requirements that one often finds in regular classes. Here the student has a chance to relax and explore in the media of clay, wood, painting, sewing, and leather. An important by-product of such skill development is to develop a better self-image and to develop skills useful in later life for relaxation.

Q: Do the students have the opportunity to set their own goals?

A: Not so far, because the students have not had the background to do so effectively. We lead them but they develop each type of project in their own way and at their own pace. After the students have done some work, individual requirements are set.

Q: Do you feel there should be changes in the F.A.P. program?

A: There is a study of the program underway to see if there could be common ground among the departments in their approach to teaching the fine arts. One revision under discussion is limiting the number of freshmen in each FAP class so that there is a balance of students who are new and students who know what is expected of them.

Q: Mrs. Joboul, do you have anything to add to the purpose behind the F.A.P. program in your area?

A: Yes, the esthetic response that someone gains as a doer is somewhat different from being a spectator. It opens up a way to learn more about something by doing it. It combines thinking, doing, and feeling as one creates a new experience. Creative response to problem-solving in this area should hopefully be carried over into solving other life problems in a creative way. It adds a new dimension to living.

From an interview with Mr. Lloyd Cousins

Q: Do you feel the F.A.P. program is worthwhile?

A: Yes. Every person should have some experience in the areas of the arts. It is an enriching kind of experience, a psychologically good experience for man to express himself musically and artistically, and an inspirational experience as one attempts to re-create what was in the mind of great composers. The student has an opportunity to identify with his cultural heritage.

Q: Do you feel that six required F.A.P. activities are appropriate?

A: I would not like to see it diminished.

Q: Do you feel that time outside of class should be expected?

A: I am not sure. If any time is needed, it should be very little.

From an interview with Dr. Robert Kidder

Q: What do you feel you are gaining from this experience?

A: My gratification is in terms of the students gaining a richer life. They can transcend the routine things.

Q: What are some of your methods and activities?

A: My program is not conducted as a class. It is giving them the freedom to explore life independently. When guidance is needed, there is some; yet, it is kept at the minimum. Usually, the students can work out their own problems. Some students work with poetry and others work with plays. It is up to the individual's interest.

From an interview with Mrs. Jean Duffy

Q: What is the purpose behind F.A.P. program in your specific area?

A: It is to provide direct experience in dancing. It is a combination of physical education, gym, and a club organization. It allows students to develop their techniques and to perform before an audience.

Q: What methods are you using to develop the dance program?

A: We are limited to one approach, because of time and space. So we felt that the college should capitalize on the talent of Sybil Shearer. The students are working with Sybil Shearer's choreography and will perform later in the year.

After discussing the FAP program with several students, these were some of the major comments:

—FAP is a good program because people need to do something other than school work.

—I do not feel so many activities should be required.

—I think it is worthwhile because it has helped me to develop other outside interests.

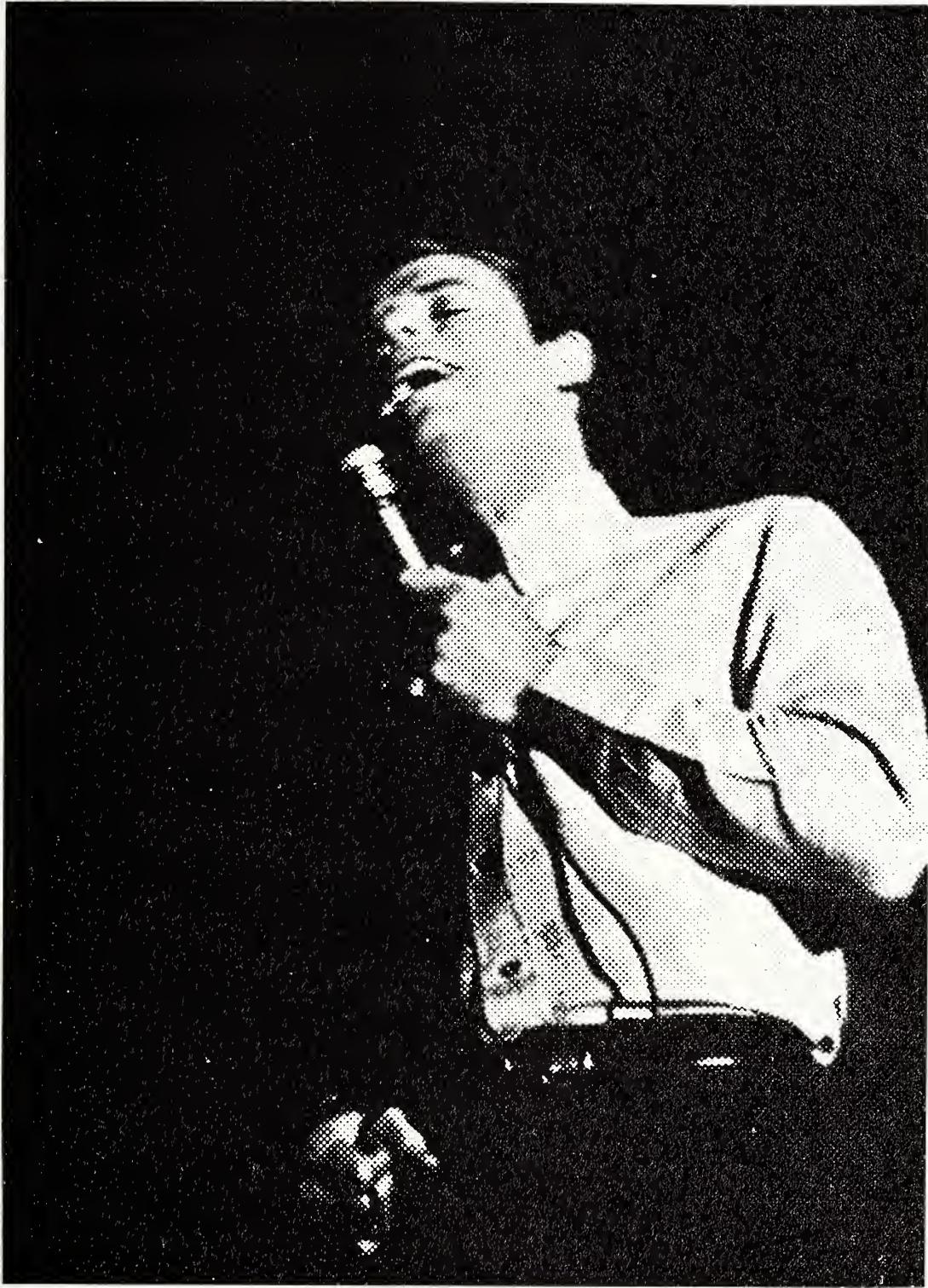
—I wish it was not so late in the day.

—I do not think teachers should expect us to put in outside time.

—If it was not required, I would not do it.

—It is a great opportunity for students to get to know each other in an informal atmosphere. Not only have I gained in skills, but it is a break from classroom demands.

Whether these particular evaluations will have any effect on the continuation of FAP, only time will tell. One thing is for sure, we are still in the experimental stages of the F.A.P. program, and will remain so, until a final evaluation of its "value" in our curriculum is taken.



CONCERT TIME
Chad Mitchell



JOSETTE BERKLAND



DR. CHALLAND



DR. BOYER



MR. CHRISTENSEN



MR. CAWEILTY



MRS. CHRISTENSEN

ADMINISTRATION



DR. CLAUS



DR. DUFFEE



MARTHA CLAUSEN



MRS. DUFFY



MR. COUSINS



DR. ENGLISH



MISS GEORGE



MISS EVANS



DR. GORMAN



MRS. EWALD



MR. GRAFMAN



MR. GALBRAETH



MISS HUDSON



MRS. LABELLA



MRS. JOBOUL



MISS MACINTYRE



HELEN JOHNSON



MR. MARK



MRS. MOORE



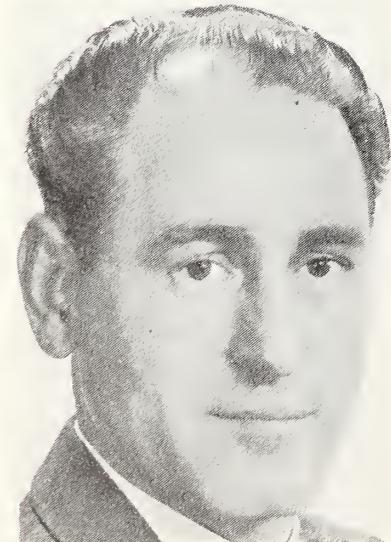
MR. MARQUART



MRS. McMULLEN



MRS. NEULIST



MR. MARKEN



MISS NEUMAN



MRS. NOECKER



DR. REES



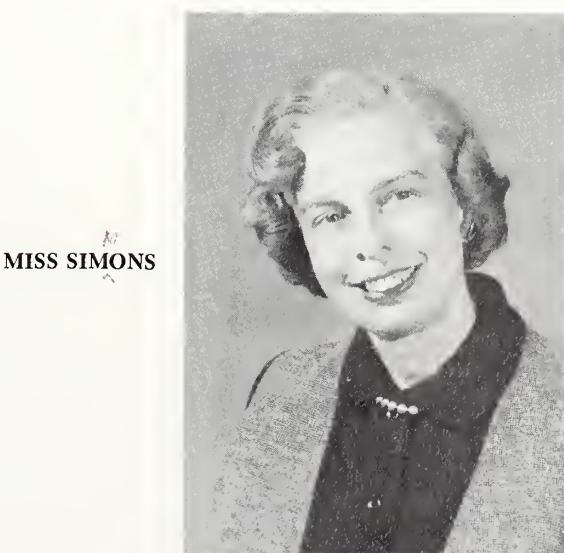
MISS POWERS



MR. RUSH



MR. PRANGE



MISS SIMONS



MR. STUNARD



MRS. TREROTOLA



DR. TAUBER



DR. TROYER



MR. TYKSINSKI



MRS. TROYER



MR. VINCENT



MR. WILSON



MISS WASSMAN



MISS ZABEL



MRS. WIDÉN



MR. ZAPPE



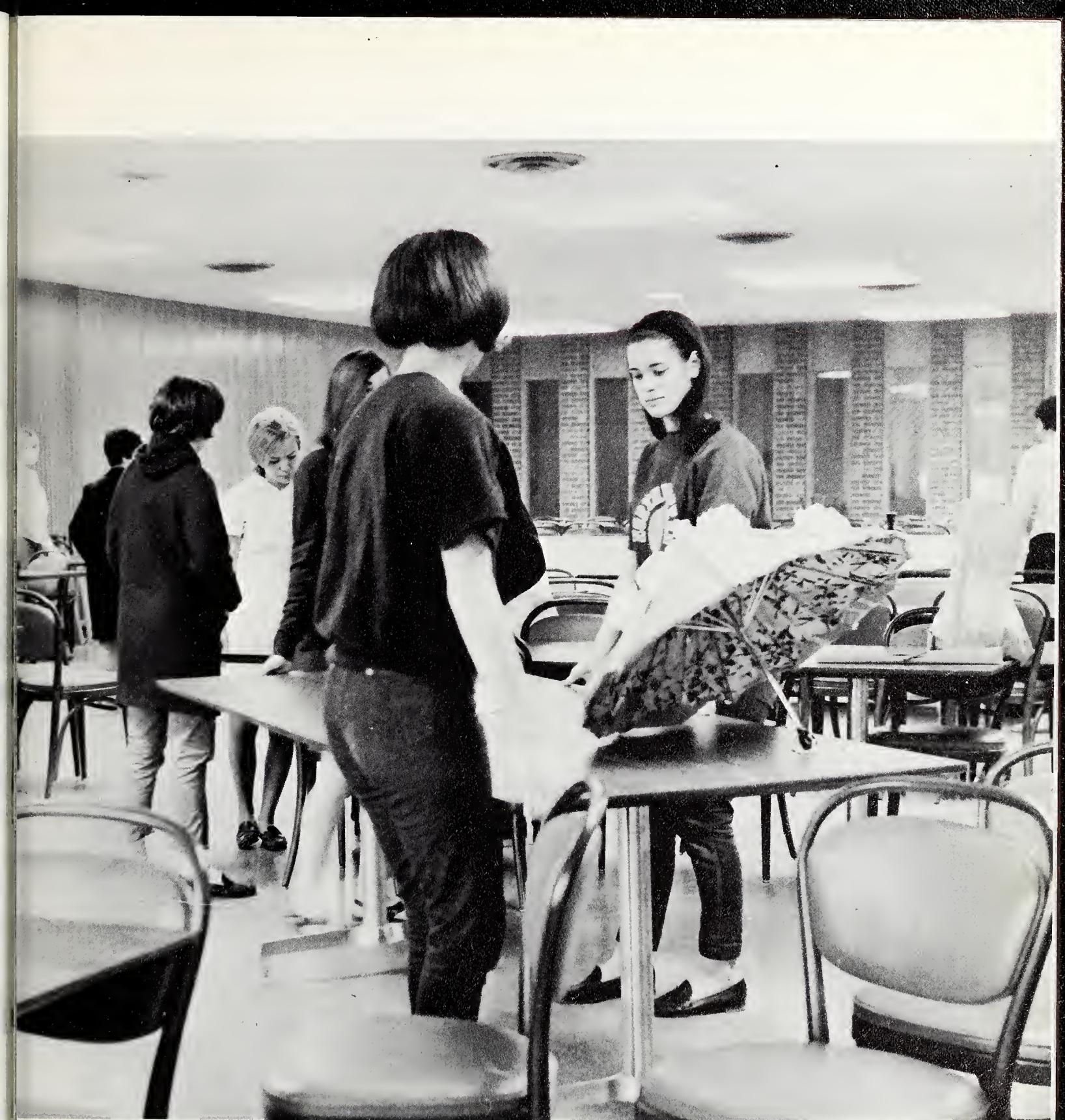
MRS. ZINN





CHORALETTES





On October 25, 1966, at 8:15 p.m. the National Touring Company of "The Fantasticks" came to National College of Education. The longest running musical of the New York stage played to a near capacity audience of National students, faculty, and members of the community.

"The Fantasticks" (based on a French play, "The Romantics", written by Rostand in 1890) is the story of a boy and a girl whose fathers drive them together by pretending they want to keep them apart. The cast consisted of eight members, musical accompaniments provided by a harp and a piano. The settings and props were at a minimum, focusing primarily on impromptu feeling.

The two act musical first premiered on May 3, 1960, in Greenwich Village at the Sullivan Street Playhouse and has been sold out ever since—as witnessed in our auditorium. This award winning international musical was the first for Harvey Schmidt and Tom Jones (who has since done "One Hundred and Ten in the Shade" and "I Do, I Do"). Such favorite songs as "Try To Remember", "Rape Ballet", "Plant A Radish", and "Soon It's Gonna Rain", were introduced by the cast. Members of the original New York cast were David Cryer, who, in addition to producing the

play with Albert Poland, had the role of Narrator for more than two years; Donald Babcock, who played more than 1,800 performances as the Boy's Father; James Cook, who was the Mute for three and a half years in New York; and, George Riddle played the Old Actor in Manhattan. The only members of the cast who never have been in the original cast were Anne Kaye as the Girl, Wayne E. Martens as the Girl's Father, Walter McGinn as the Boy, and George Poulos as the Man Who Dies.

The reaction to the play was warm as the impromptu nature of the setting and props unfolded before the naked eye. There were many good things in the production to savor long after the final curtain call. The dialogue had depth and the performers themselves were a pleasure to know. Top honors must go to producer Cryer, who also delivers a most diverting performance as the Narrator; to Anne Kaye, a lovely little thing as the Girl; to Ty McConnell, who was likable as the Boy; and to George Poulos as the funny Man Who Dies.

A last word must be said for the other cast members and the musical accompaniment, which was unfailingly discreet and tasteful. To say the least, it was "FANTASTICK."

College Council—a voice of the students—with unlimited possibilities for broadening the scope of student activities on campus.

This year brought a balance of liberal and conservative thoughts—a balance which provided for lively discussions particularly in the areas of representation and finance.

The key focus throughout the year was on the revision of the Constitution. Many lengthy discussions on various systems of representation resulted in the emergence of two basic philosophies. One, the vested-interest approach, would have seats on College Council for organizations whose membership was made up of a large segment of the student body. The other, the direct representation approach, would result in a form of government in which members would be elected directly by the student body.

Finance became a factor due to the size of Council's budget. To investigate possibilities for channeling more funds into its coffers, Council made a study of student activities fee allocations. A fund-raising committee was also appointed.

Activities sponsored by Council were many and varied. October heralded the FANTASTICKS who performed to an enthusiastic audience. A political dialogue between representatives of Percy and Douglas headed November's calendar. This was followed by an appearance of the Cryan Shames at a successful mixer. Mary Crane Nursery School benefited from a fund-raising drive for food and a gift-collection drive for Christmas presents. The biggest event which College Council sponsored this year was Winter Weekend.

In March, town and dorm students gathered for a Hootenanny which included skit competition. Following this was College Carnival—an all day event this year. Parents Weekend in May completed College Council-sponsored activities for the year.

If anything can be said of Council this year, it may be the first year that Council took a look at itself and asked, "Are we serving a purpose?" At least, representatives made an attempt to think critically, positively and expansively.



Freshmen

The Freshmen don't really have to submit to that sort of treatment, but they are noticed. For being so new at N.C.E. they manage to leave their impression. For instance they have sponsored a mixer with "The Herds", raised funds for Mary Crane School and have had a game night. Their idea for a game night and spaghetti dinner was probably the most original and fun project this year. Even though there was not a big turn out, the people who did come had a great time. The class plans to sponsor another buffet this spring in hopes for a bigger turn out. They also plan on getting together with the Sophomores in having an outdoor mixer.

Judging from the first year, N.C.E. can look forward to many "happenings" from the Freshman class. They have a good base to work from; a good class and a vast storehouse of ideas.

Sophomores

This multi-faceted class has managed to sponsor three mixers, support a foster child, and sell N.C.E. blankets (even to the students).

One of the projects that they carried over from last year was the sponsoring of a foster child, Haralambos Tsaldis, from Greece. The class sends One hundred eighty dollars a year to help Haralambos.

Their plans this Spring include an outside mixer with the Freshmen and more fun.

In the future the Sophomores plan to extend themselves even more. They would like to have exchanges with other schools and start N.C.E. students mixing with other people. Next year they take over the "big shoes" the Juniors leave behind so willingly.

Juniors

The Juniors know the way to a student's heart is through his stomach. On certain Golden Thursdays the Juniors, always have a sell out on taffy apples. These joyous Thursdays are filled with the smells of taffy apples and the clink of money, all via the courtesy of the Juniors. But the highlight of this year is the Junior-Senior luncheon at which the Juniors host the Seniors.

Between taffy apples and luncheons, the Juniors manage to take part in school activities, too. Juniors are president of Marienthal, Choir and Choralettes, Town Association, Human Relations, Dance Group, Folk Music, Stage; vice-presidents of College Council, Kappa Delta Pi; as well as treasurers, secretaries, and chairmen of various organizations. They also have sponsored successful mixers, attend college Council meetings and contribute energy in producing and supporting the Variety Show.

There seems to be something in this class called "school spirit" that everyone talks about.

Seniors

As the class of '67 says good-bye to N.C.E., many an eye will be tearful as we look back over the years. There are many memories of activities—successes and failures—and fun filled times together.

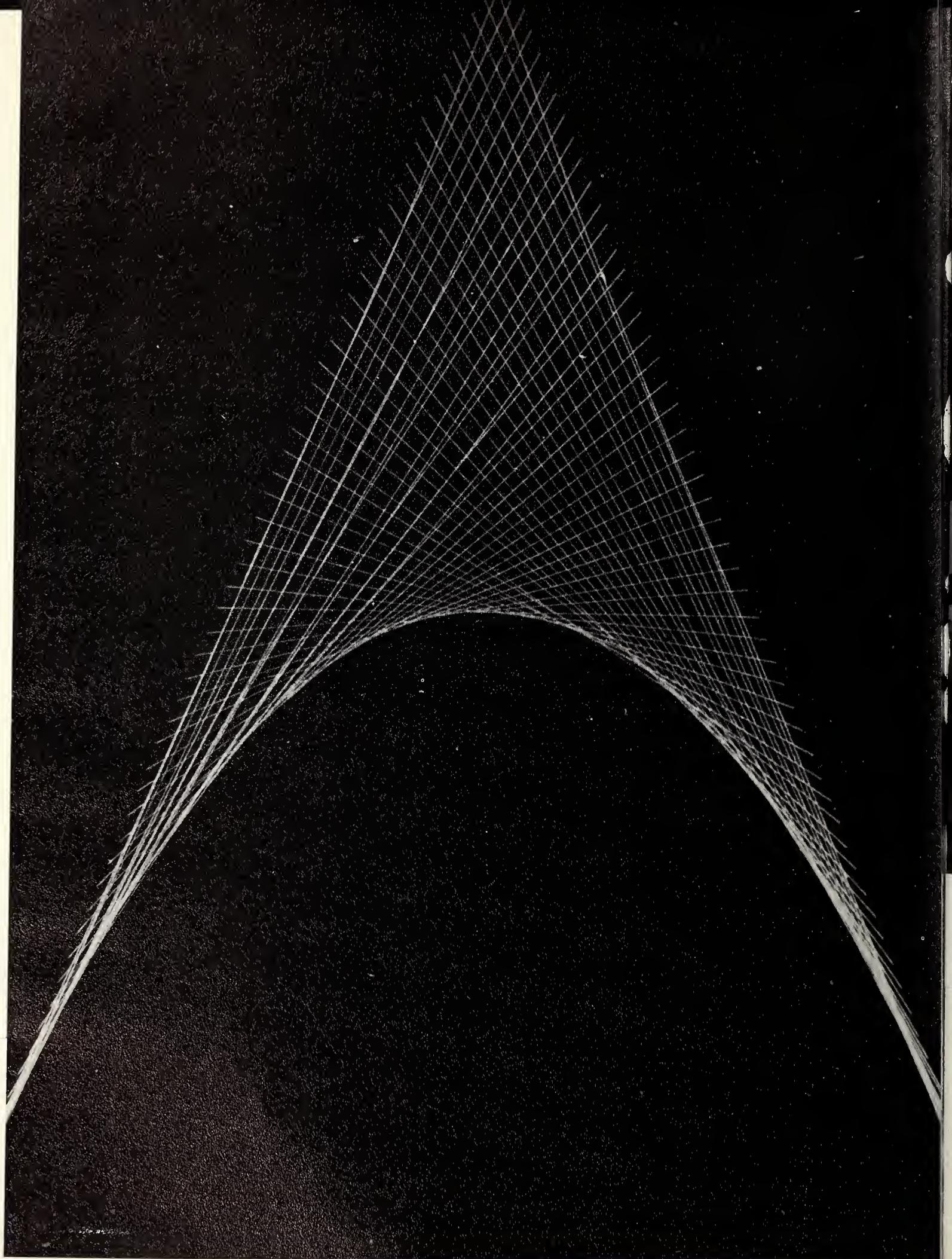
Who can ever forget our freshman year—with our big success—the Spring Semi-Formal at the Plantation room, our Bagel Sale", and oh those donuts and taffy apples! Our Class Song!

Sophomore year—our Black Mugs and THE BOOK were our projects, and many of us tried our hand at sewing—the result equalling beautiful dresses for Daisy Chain. This was the year that Winter Weekend started, and the class of '67 turned out to support it in full force. Naturally we must think of engagement rings when we remember Sophomore year, too.

Junior year—the quarter system and Ed I! Junior year—so many new faces. We gained so many great transfer students—Oh those jolly times at the North Shore Hotel! We gave the Seniors a beautiful luncheon at the Hotel Moraine. Project "Night Shirt" was a big success, too.

And then our Senior year—all day Student Teaching and Pro-Sem! Bridge was the big thing this year, with many of the Seniors moving into Baker Hall. We watched our campus take on a new look and eagerly awaited the first dip in the new pool.

As we leave National we have many fond memories and many dear friends. With joy and eagerness we will accept our diplomas and go our separate ways—to be reunited again at our ten year reunion, which will probably come as fast as our four years together went.





Stag presents

"ELECTRA"

"A vengeful sister and her brother stalk their mother and step father," quoted Dr. Kidder to help describe the Spring play, Electra. "There is no particular reason for picking this play. If anything, you might say I picked it out of curiosity". This was the directors reaction as the play went into its final month of rehearsal.

What is Electra? Why present such a play at National? These were only some of the questions we asked in order to find out what is going on behind the scenes of this years Spring play. "There are no BIG parts in this play, because there are no small parts," said Dr. Kidder. Therefore, each of the players must rely on each other for their character development. So far, the cast has had little difficulty in remembering their lines or developing their characters. "To begin with, we read through the play in one sitting and then began to get away from the script. The meaning of the play has been gradually discovered through our rehearsals", he remarked.

"Several years ago we attempted to do a modern version of Antigone, which went off quite well. With this play, we might try a similar technique of modernization. There is a lot of personal meaning in this play which pertains to present day standards", he replied. "There is personal identity in the plot which the cast is able to employ in the mastery of their parts", Dr. Kidder added. He went on further to explain that none of the script would be changed except for the staging—due to certain limitations.

What is the plot to the play? It is a typical Greek tragedy written by Sophocles from a Greek legend. The play begins shortly after Electra's father, Agamemnon, is murdered. She has saved her brother, Orestes, from death when her mother, Clytemnestra, and stepfather, Aegisthus, killed her father. Having sent her brother to Phocis, she begins to plot the destruction of her father's murderers. Hating her parents, she lives with her mother and Aegisthus in a palace at Argos, while awaiting until Orestes would be old enough to come back and help her punish them. Orestes comes back in disguise and together they murder their mother and banish their stepfather to solitude so that he can grieve over his misdeeds.

"The plot isn't so involved that the meaning is lost. A Greek chorus is used to help give a greater insight into the character of each player.

These women of Athens (chorus) play a very important part in the development of the plot, too. They talk to both the players and the audience—sometimes sympathizing, sometimes trying to convince their listeners. In fact, they serve the same purpose as an "outsider" looking in to describe the action", concluded Dr. Kidder, as our interview came to a close.

All in all, this play sounds like it will be an interesting experience for the cast, director and audience. It certainly promises to be something out of the ordinary for National College.

JOHN CIARDI

John Ciardi, Poetry Editor of SATURDAY REVIEW, was an outstanding speaker for the Festival of the Arts.

Selected for his national eminence both as a poet and poet critic, Mr. Ciardi gave a speech on April 12 which inspired student poets and stimulated an appreciation of poetry.

CHORAL CONCERT

The selections of the April 15 Choral Concert were: "Vesperae Solennes de Confessore" (Solemn Vespers of the Saint) by Mozart, and "Requiem" by Faure. It was performed by the Concert Choir of National College of Education, the Chancel Choir of Wilmette Methodist Church and Solo Ensemble from Baha'i A Cappella Choir, at Arnold Auditorium in Harrison Hall, N.C.E. The soloists were Mary Ludeman and Miriam Cousins, sopranos, Mary Bain Browder and Shirley Hartman, Contraltos, Edwin Kemp, Tenor, and Hal Robinson, Arwin Schweig, and Michael Skarry, Basses.

These master choral works were chosen by Lloyd Cousins in order to present to N.C.E. students and faculty, and the Chicago Metropolitan area, an outstanding cultural event. It is the responsibility of institutions of higher learning to help its students become acquainted with the finest works of our cultural heritage.



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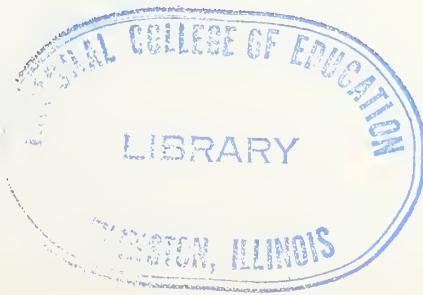
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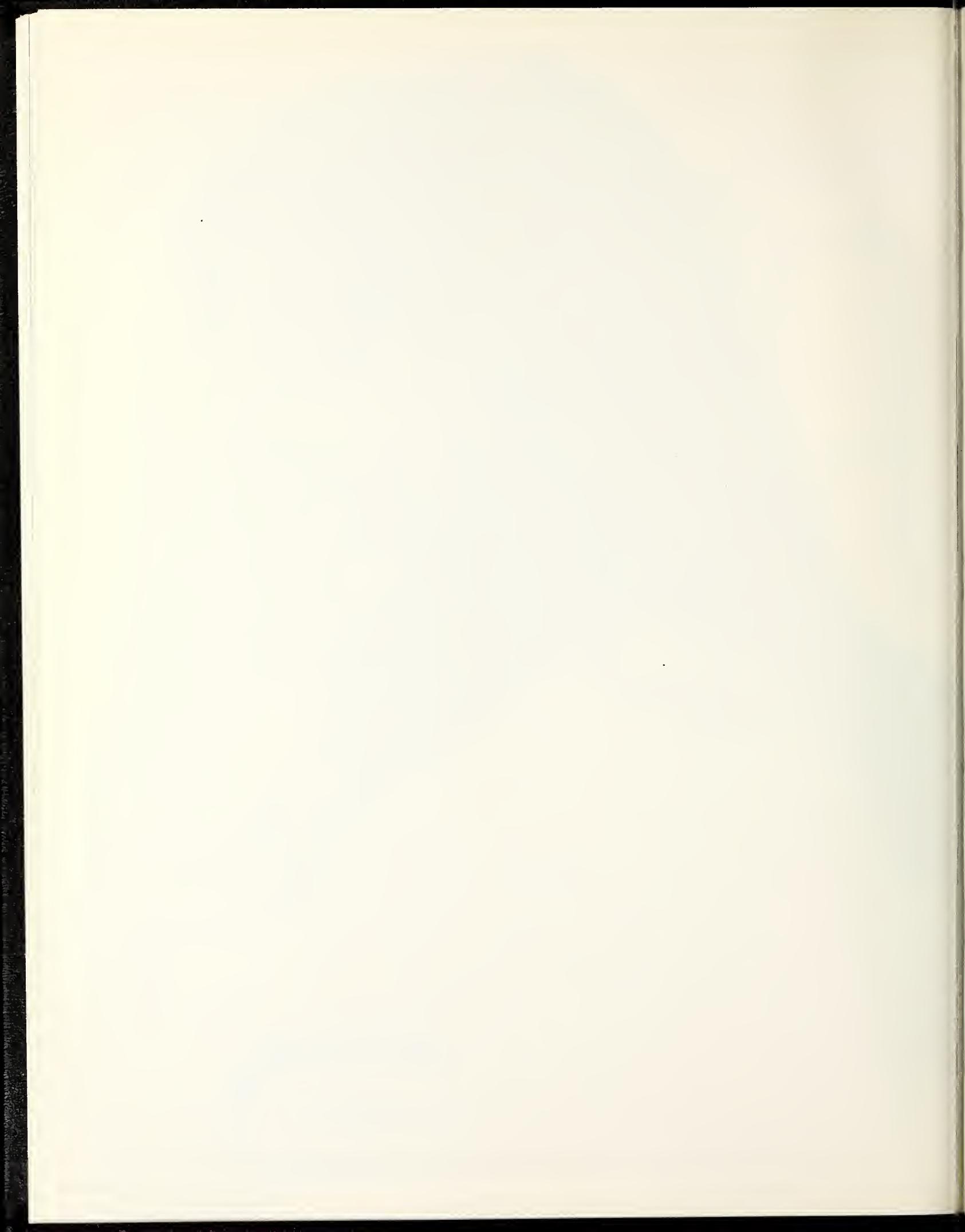
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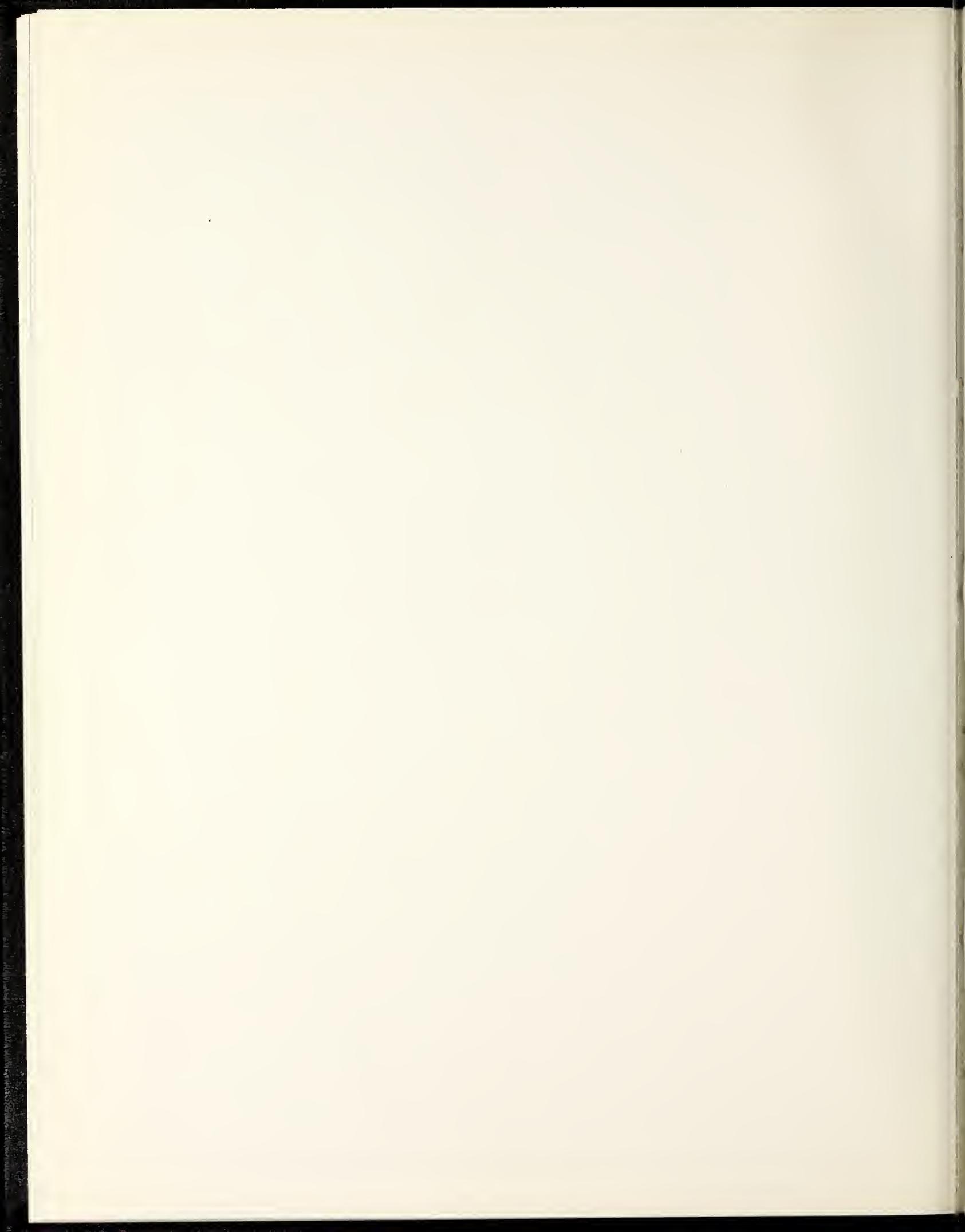
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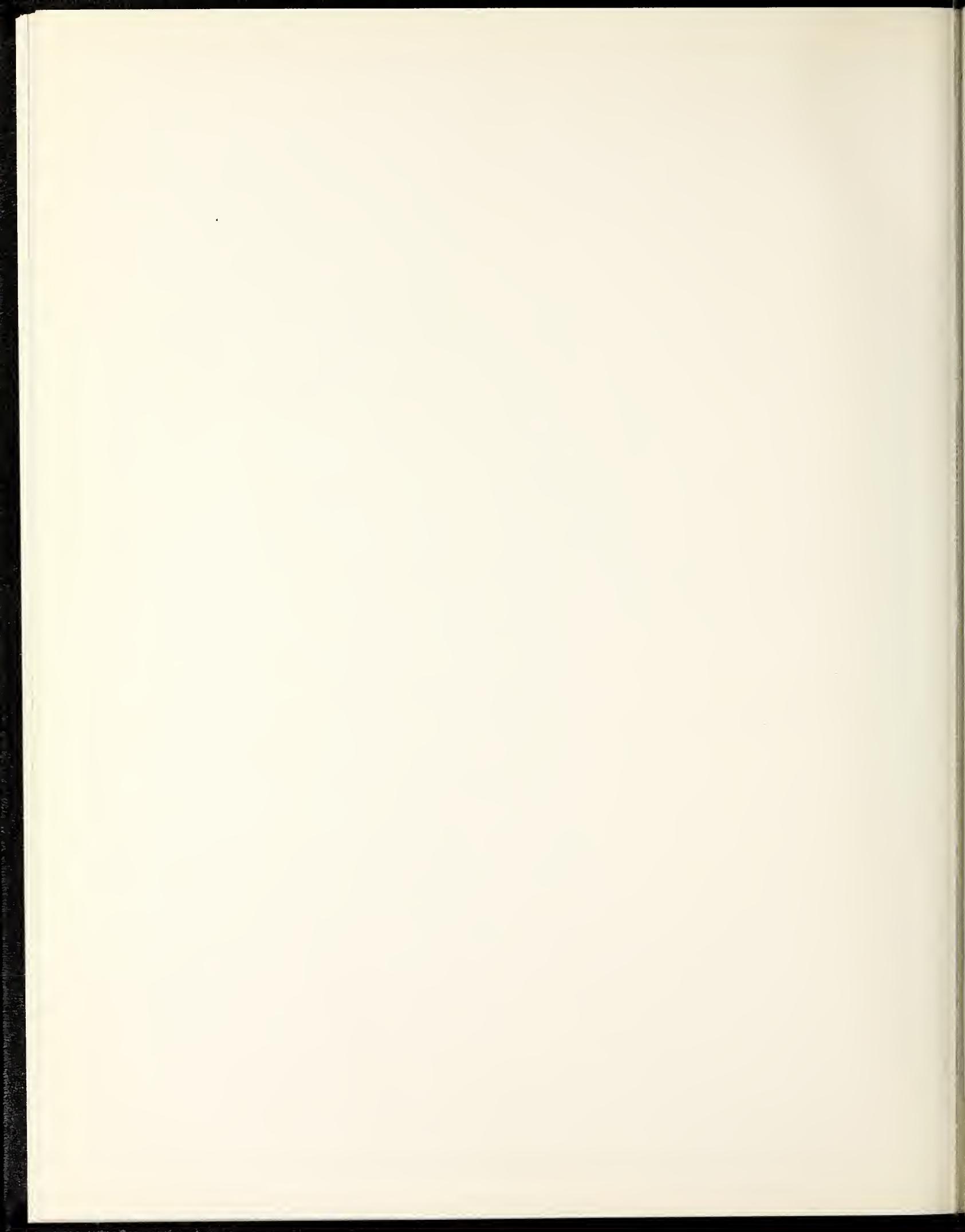




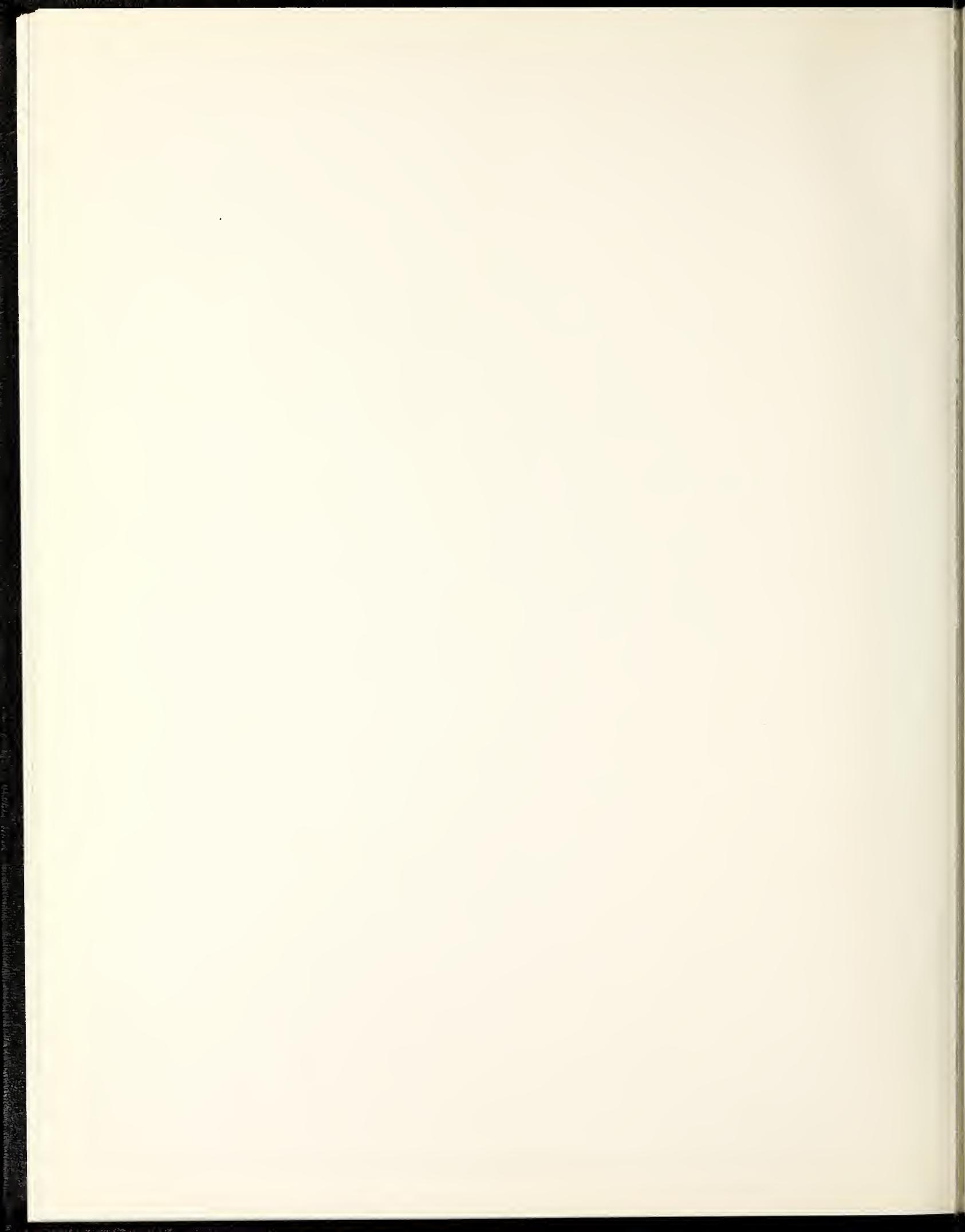




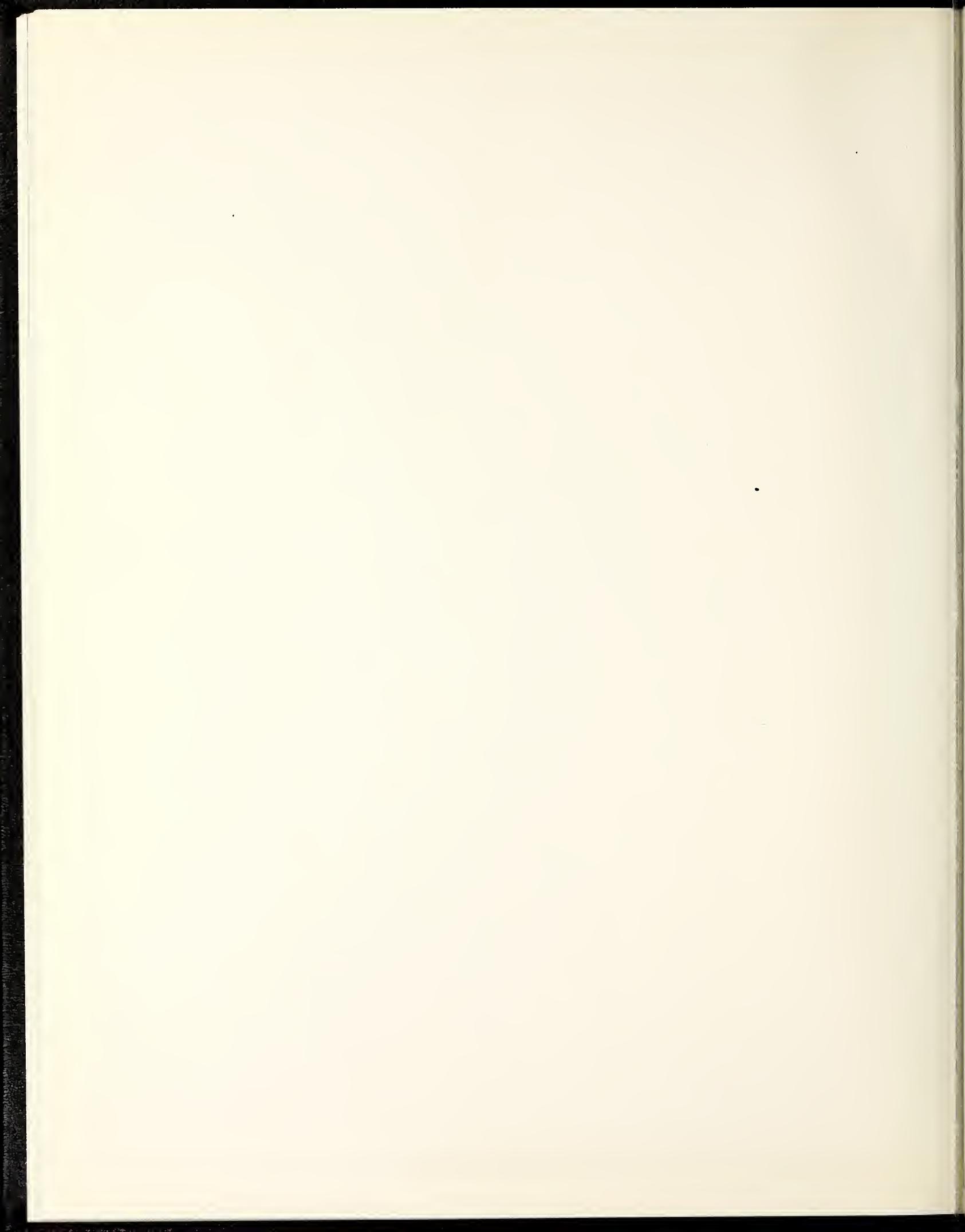




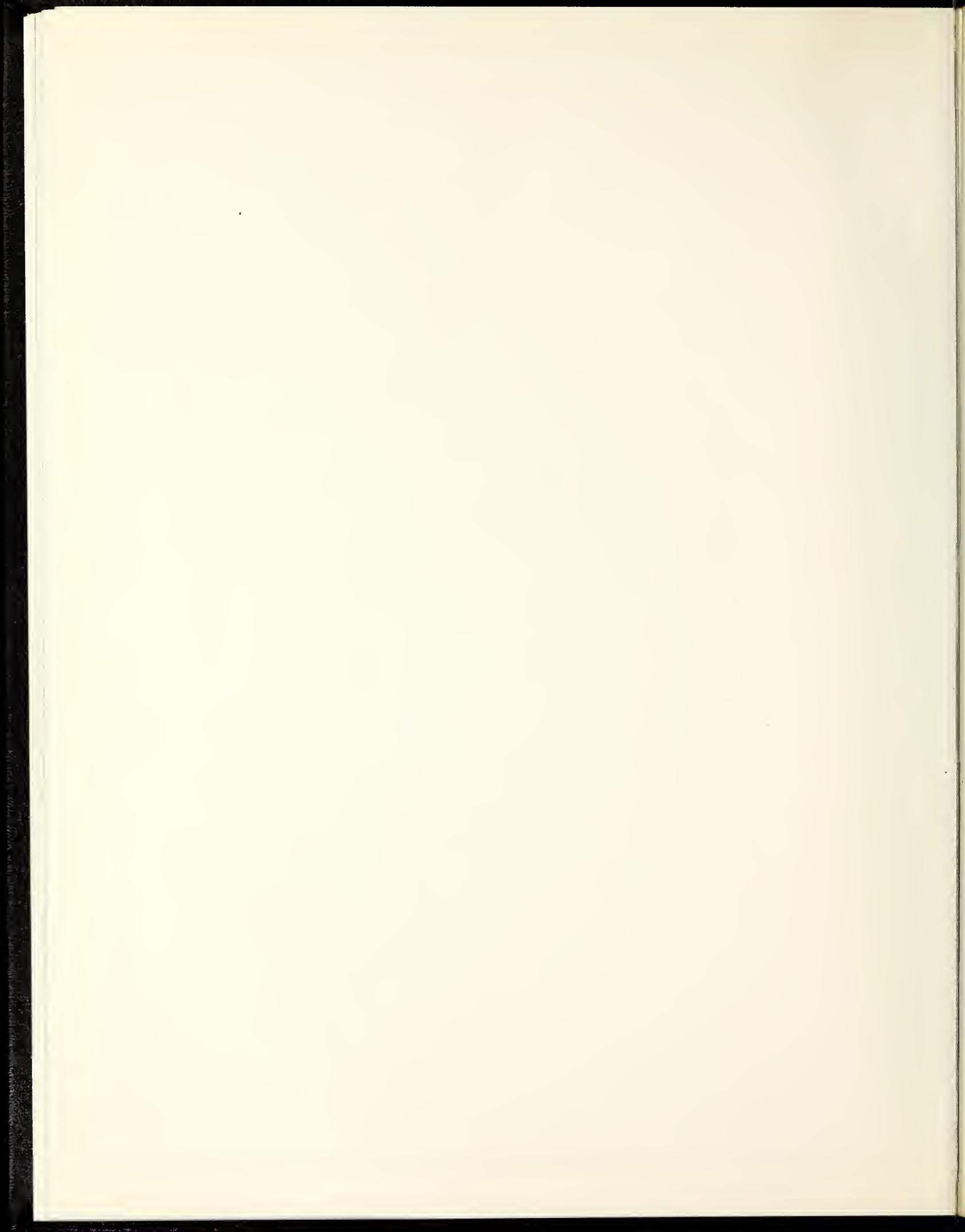


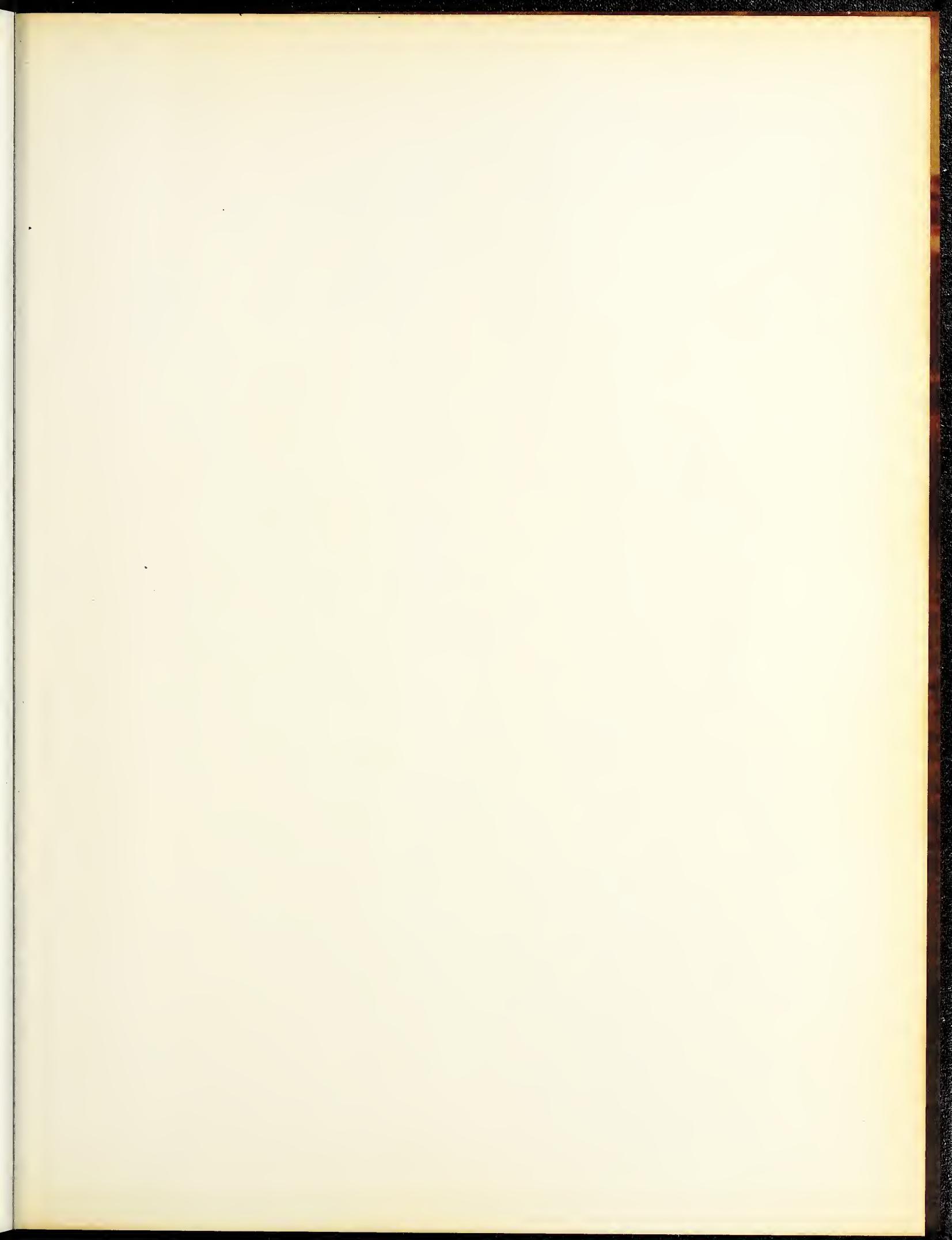


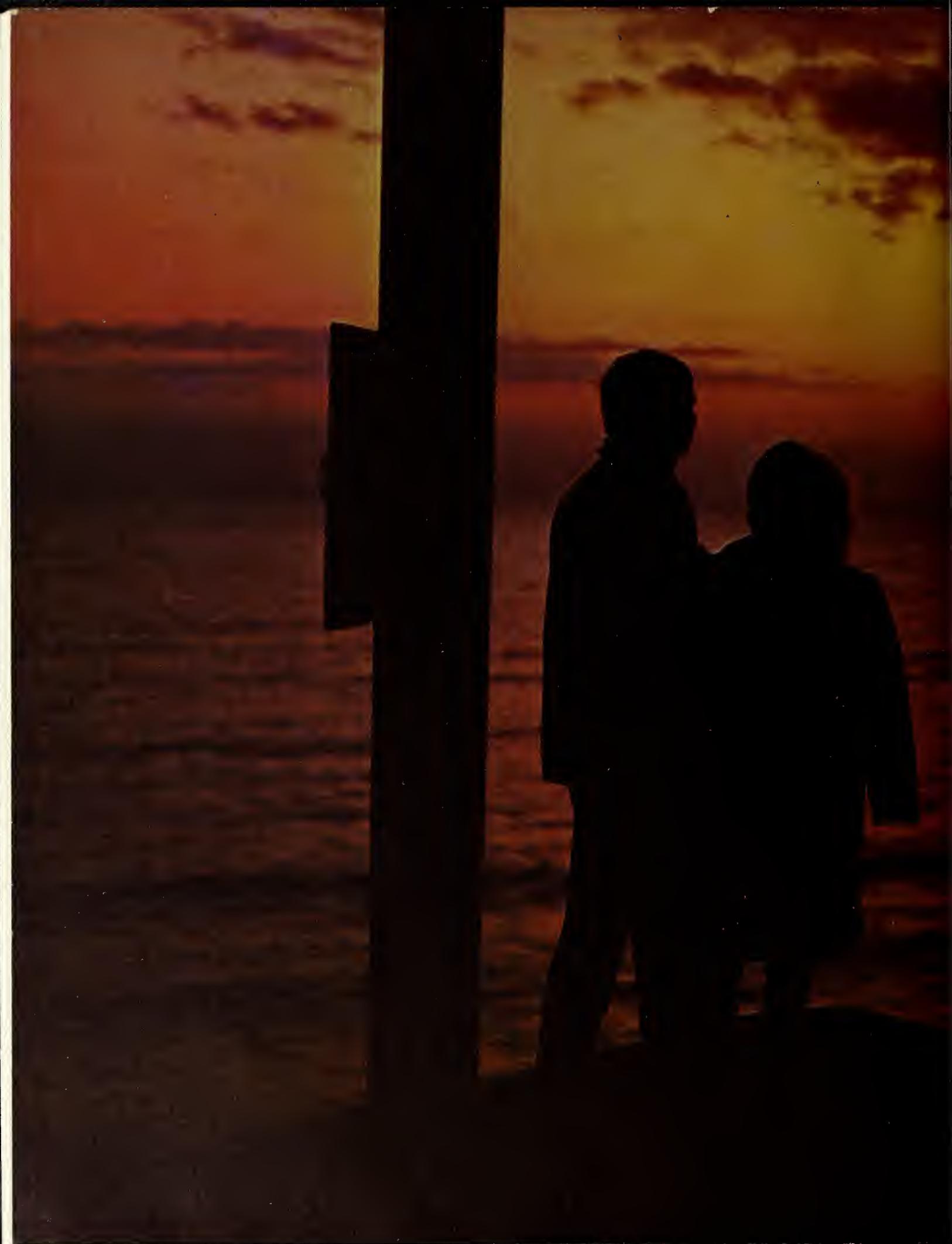


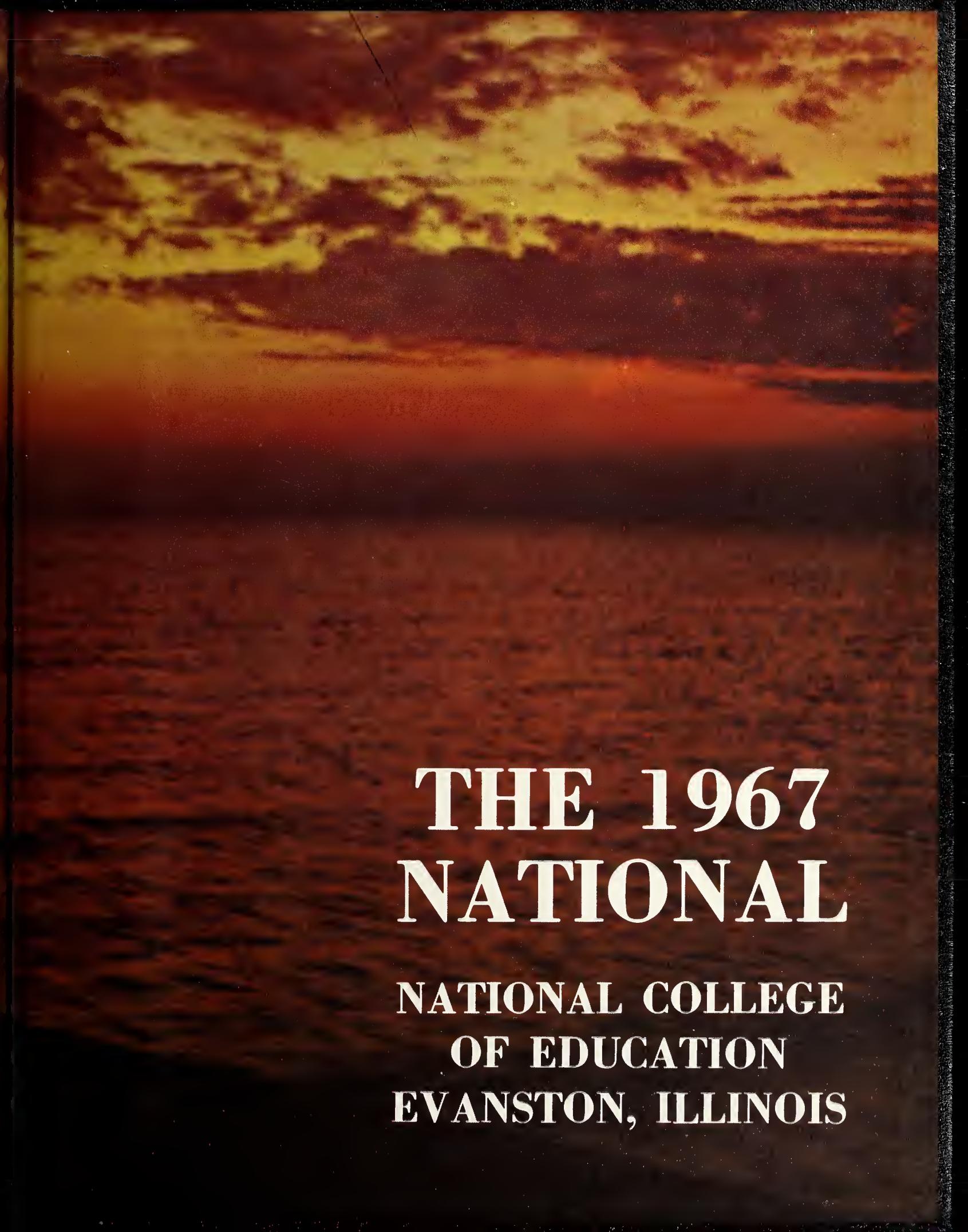












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EVANSTON, ILLINOIS**

